

DOWN BEAT

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Artie Shaw, shaved head and all, is backed here by a section of the Gramercy 5—drummer Denzil Best (who since has left the group), vibist Joe Roland, bassist Tommy Potter.

Shaw's New Gramercy 5 'Not Just A Copy Of Old'

By NAT HENTOFF

Here is an especially cogent example of the superficial, labeled listening that jazz too often gets. From usually astute sources in Boston and New York, I was told, "Here's another Shearing unit, only with a clarinet" or "it's just the Gramercy 5 slightly modernized."

This new Artie Shaw unit is neither of these things. It is still searching for its own identity—it is, after all, just a few weeks old. But it already has an overall sound and certainly an approach quite unique to itself.

Top Musicians

First of all, it would have been extremely difficult for this group to have missed with musicians of the taste and skill of Hank Jones, Tal Farlow, Joe Roland, Tommy Potter, Denzil Best, and Shaw.

Though the sidemen so far are under wraps in the ensemble playing and general chord choices, each man is on his own for his own choruses on standards, originals, and the Gramercy 5 revivals. This alone insures a large measure of high-level jazz improvisation in the course of an evening, because Shaw does allow each man wide solo space.

Secondly, the group swings as few other current jazz groups do. Denzil Best's quietly authoritative pulse is perfect for this context, and Tommy Potter has never sounded better both as soloist and resonant rhythm support. This may

(Turn to Page 16-S)

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 11-S through 14-S for complete reviews.

POPULAR

- NAT COLE *Lover Come Back to Me* (Capitol 2610)
LEROY HOLMES *Alone Together* album (MGM LP E215)
PEGGY LEE *Apples, Peaches, and Cherries* (Decca 28889)
RALPH MARGERIE *Love for Three Oranges* (Mercury 70248)

JAZZ

No records reviewed met with Down Beat five-star standards.

COUNTRY & WESTERN

- GOLDIE HILL *I'm Yesterday's Girl* (Decca 28898)

CLASSICAL

- VIENNA STATE OPERA ORK.
HERMAN SCHERCHEN *Beethoven Symphony No. 3* (Westminster WL5216)

AFM Ruling Bars Members From Record Co. Ownership

By Nat Hentoff and Hannah Altbush

New York—Under a little known AFM ruling of recent date, AFM members and their wives are generally forbidden to hold recording licenses.

After four weeks of research, during which both AFM officials and many musicians were contacted, *Down Beat* has assembled the following information:

A prominent guitarist several months ago wanted to form a record company in conjunction with a non-musician. When he went to the 802 office, he was told by a

member of the executive board, "Sorry, can't be done. Mr. Petrillo has just come out with a ruling that members or their wives cannot hold recording licenses."

First Time

The company was then formed by the non-musician without any participation by the AFM member. The guitarist states that this is the first time he can recall an AFM ruling that was not first voted on by the membership. Usually a circular is passed among the membership informing them of the details and asking them to vote on it. Those musicians he knows who are aware of the ruling are fighting it.

In connection with this, several well-known musicians asked by *Down Beat* about the ruling were startled to learn of its existence. One of them said, however, that this may be due to their own lack of sustained interest in union activities. All were disturbed at learning of it.

No Petition

Another musician involved in a record company received a letter from the National President of the AFM (see insert) containing the same information. One of this musician's associates, a bass player, tried to start a petition among musicians asking for the ruling to be reversed. This was abandoned because those contacted were interested but preferred not to sign

Leo Anthony Launches Ork

Hollywood—Not overlooking any bets, Ray Anthony and his manager, Fred Benson, have bulwarked themselves against the still-booming rhythm & blues business by launching Ray's brother Leo (baritone sax with Anthony) with a nine-piece r&b combo already signed for Columbia's Epic label.

Anthony and Benson, who have opened offices on the Sunset Strip, will bill Leo as "Lee Roy and His Band." Their growing roster of attractions now includes Nelson Riddle, the Four Freshmen, Bill Farrell, Georgia Carr, Rita Moss, Jackie Paris, and Frankie Avalon. The latter is the 11-year-old trumpet player (also a singer, tap dancer, and mimic) Anthony discovered in the east and introduced recently on television.

Billy May Throws In Towel; Bob Dawes Takes Reins

Hollywood — Billy May, about a year ago, was the band-leader hailed as having come up with the "thrilling new sound" that would revitalize the ailing band business. Back home for the date at the Palladium that marked what probably will be his last appearance with the band, Billy was a tired man, worn down by some two months of solid one-nights and beset with personal difficulties. But he and the members of his band gave the best they had, and if Billy or any of them was feeling unhappy about the outcome, he wasn't showing it in public.

As of this writing, the plan was to keep the band going, billing it as the "Billy May Orchestra under the Direction of Bob Dawes." Operations of this type have rarely been successful in the past, but a spokes-

man for GAC, which is booking the band, said reaction from promoters and operators had been "favorable" and that a string of one-nights had been set for the unit to take immediately after closing at the Palladium.

Billy will settle down here, write for the band, and pick up where he left off as an arranger-conductor for records, radio, etc. He said:

"My work is writing (arranging) for bands, not leading them. Maybe it was a mistake to try, but for me the experience and the pleasure of playing made it worthwhile. I'm glad I did it and have no regrets."

Lacquer License

New York—During the course of the fifth annual Audio Fair at the Hotel New Yorker, a reporter was collared by a mildly irate recording technician.

"Why do you guys keep saying that somebody just 'waxed' a record. Man, nothing's been waxed since 1942. The word is lacquered!"

Disc jockeys please copy.

The Letter

The following letter from the president of the American Federation of Musicians was received by a musician who wrote to the AFM concerning his relationship with a record company.

Dear Sir:

In reference to your letter whereby you advise us that you and will be responsible for all business conducted in the name of Records, please be advised that the Federation cannot accept such transfer of ownership, since members of the Federation cannot hold recording licenses. (The same applies for members' wives.)

Also be advised that we have cancelled the license of Records.

Fraternally yours,
James C. Petrillo, President

anything. A pianist who has his own record company has not yet been approached by the AFM but intends to make a test case of the ruling when it is applied to him. This will probably happen at the end of the year when all recording licenses are subject to renewal at the new fee (instituted this year) of \$100 a year.

The subject of the new fee was brought up to the membership un-

(Turn to Page 20)

Audio Fair Pulls Crowds

New York — Well over 20,000 audiophiles — by actual registration count — thronged four floors of the Hotel New nual Audio Fair (Audiorama).

On opening day Minnesota Mining and Manufacturing Co. (Scotch Tape) counted 600 visitors while scores of others walked away rather than stand in line. Bell Sound Systems entertained 100 an hour the same day. By Friday there were so many visitors that scores had to be brought up by the service elevators because of the crowded condition of the regular lifts.

Press coverage was unprecedented. In addition to the various trade magazines, most of the major dailies and many national magazines were on hand as well as reporters from Canada, England (The London Times), Mexico and

(Turn to Page 9)

Eddy Arnold Named Top C&W Singer

Eddy Arnold and Kitty Wells, along with Pee Wee King's band, Homer and Jethro, and The Carlises, are the outstanding personalities in country and western music, according to a just-completed *Down Beat* poll of 500 c&w disc jockeys. The same DJs also named Hank Williams' *Your Cheatin' Heart* as the record they programmed most in the last year and *Crying in the Chapel* as the best c&w tune written in that period.

An unusual sidelight was the tremendous tribute paid to Hank Williams, who died almost a year ago. His *Cheatin' Heart* record took first place, the song took second place in the best division, Williams tied for third place as best singer, and his group grabbed second rung in the unit class.

Another sidelight was the fact that only two persons placed high in more than one performing category: Williams and Hank Thompson, who placed fifth in the male singer division and second in the big band class.

Complete poll results follow.

Best Male Singer

1. Eddy Arnold.
2. Carl Smith.
3. Webb Pierce and Hank Williams, tied.
5. Hank Thompson.

Best Female Singer

1. Kitty Wells.
2. Jean Shepard.
3. Goldie Hill.
4. Martha Carson.
5. Bonnie Lou.

Best Big Band

1. Pee Wee King.
2. Hank Thompson.

(Turn to Page 6)

No Ford In Fred's Future

New York—When WNEW refused to let Art Ford double as master of ceremonies of NBC radio's new two-hour program, *The Big Preview*, Fred Robbins became the beneficiary.

On the show (Saturdays, 11 a.m. to 1 p.m.) Robbins previews new record releases, assisted by three guest disc jockeys from different parts of the country. Via two-way circuits, the lacquer experts will discuss the records with Fred, each selecting and rating his choices as the best new releases of the week.

Robbins continues his daily show with 6-year-old daughter Lorrie. Robbins recently released his disc jockey credo: "Although a disc jockey should reflect the taste of his audience, he should at the same time try to mold and guide his audience."



LES BROWN'S Palladium stint last month was more than just an ordinary date. It marked his 15th anniversary as a bandleader, and made him one of the few leaders who has been working steadily with-

out breaking up his band for that length of time. On hand to help him celebrate were Buddy Rich and his wife, Betty Grable and husband Harry, and Margaret Whiting.

Kenton Tour Tees Off As Courtney-Granz Hassel

New York—Cress Courtney, in collaboration with Tim Gale and Stan Kenton, is producing the "Festival of Modern American Jazz" that began its first tour Nov. 1. The entourage also includes Stan Getz, June Christy, the Erroll Garner trio, Slim Gaillard, and Dizzy Gillespie. In describing the aims of the tour, Courtney touched off a long-distance debate with Norman Granz.

Down Beat exclusively presents the following exchange of views in order to give both sides of the dispute on the proper method of pro-

ducing a jazz concert and allied issues involved.

CRESS COURTNEY: "We hope to make this an annual institution. Since modern jazz is Stan Kenton, we felt he was the logical choice to present this kind of jazz concert."

"Here we have the best modern orchestra and prominent soloists featured with it, just as guest artists appear with a symphony orchestra. In addition, there will be special works written for the tour."

Integrated Concert

"This will be a well-produced, integrated concert for a change. It will not be a jam session like Jazz at the Philharmonic. Modern music has progressed beyond that point. At last somebody is going to do something good for once. I'm tired of people just putting on jam sessions and ruining the concert field for modern jazz musically."

"If we lose money on this, we'll do it again. This is a concert, not a show. We're not buying Kenton. This is a partnership arrangement, and he has to agree on all the talent presented."

"We hope to attract both those who already appreciate modern jazz and those who don't understand it but are interested in hearing it in a real concert presentation."

NORMAN GRANZ (reached at Beverly Hills, Calif., in the rush of the present JATP tour): "Apparently there is now a three-way partnership consisting of Stan Kenton, Tim Gale, and Cress Courtney, dedicated to promoting 'modern' (you'd better put that in quotes, printer) jazz."

"Now, I appreciate and respect the qualifications of Stan Kenton, and Tim Gale is one of the best bookers in the music business today and a man of integrity. I am, therefore, at a loss to understand why Kenton and Gale would allow the junior partner of their organization to speak for them about a subject whereof he knows nothing whatsoever."

"I am a little surprised at Courtney's diatribe, because, as the producer of jazz concerts uninterruptedly in this country for more than a decade, I have never criticized other impresarios."

"I felt that no matter in what directions their efforts lay, it all

Woody Lands Europe Tour

New York—Another American band has been signed to make a European tour. Woody Herman's Herd will play the continent, following practically the same route Stan Kenton did on his recently-completed jaunt. Tour starts April 17.

Pianist-arranger Ralph Burns, who turned out some of Herman's best-selling arrangements, will rejoin the band for the tour. And though nothing was definite yet, two other ex-Herdsmen possibly will make the trip—trombonist Bill Harris and bassist Chubby Jackson.

Sarah Asks Release From Columbia Pact

New York—Sarah Vaughan, who has been recording for Columbia for the last three years, has asked for a release from her contract with them.

Sarah charges that the label has not lived up to the terms of their contract, claiming she was promised choice of material for record dates and the right to refuse tunes offered by Columbia. Instead, she says, tunes she brought for approval were turned down and she ended up waxing songs she did not consider suitable.

helped jazz in the long run; I felt it a better idea to concentrate my efforts on my own organization instead of tearing down others."

"I am also surprised that Cress Courtney has decided to give his opinions about what a jazz concert should consist of and how far jazz has gone. I think it is presumptuous of Courtney to say that Stan Kenton is the modern jazz band in the country, when Kenton has yet to see the day where he has done as much for jazz as Duke Ellington and Count Basie have."

Won't Discuss Kenton

"However, I am not going to discuss Stan's music, because there is room for all kinds of concerts, and it is patently absurd for anyone to say that the jam session form of music is old-fashioned, and that only Kenton is playing modern music."

"As a matter of fact, I doubt that Courtney has ever seen a JATP concert, but talk is cheap, and a small man can always use the publicity."

In This Corner

By JACK TRACY

Glenn Miller died just nine years ago, yet in the time since, has grown to be a musical legend. Often the passing of time and the unrestricted adulation of many magnifies a legend until it assumes gigantic proportions—proportions that would be well-nigh impossible to live up to.

But in Glenn's case, we're just about willing to go along with the crowd. Because we recently spent several hours listening to the *Glenn Miller Limited Edition* set assembled by RCA Victor, with the unflinching assistance of George Frazier. It is a set of five (count 'em) 12-inch LPs containing 65 tunes, all recorded either from location stands or in the Victor studios between April 10, 1939, and Sept. 15, 1942. Here is fascinating listening—the precision and in-tuneness of the band (did they ever have a bad day?); the choice of songs; the arrangements that made even mediocre material so listenable you forget its mediocrity; the distinctive, overall sound and feel that gave the Miller organization unique personality (it could be mistaken for no other group). Above all, you get the impression that this band could have achieved its popularity in any era, even though it reflects the years it played in far better than any words could do.

There are some who have carped about the fact that though this is a musical history of the band its palmiest days, some of the tunes closely identified with it (like *Kalamazoo*, *In the Mood*, *Tuxedo Junction*, and a couple of others) aren't here. This corner has no such objection. The omissions are easily obtainable in single, EP, and LP form, and are so familiar after many years of repeated radio and jukebox play, that previously-unrecorded Miller originals and a couple of the "something old, new, borrowed, and blue" medleys are not only far more welcome, but add to the recorded evidence of this band's greatness.

We'd like to see figures, sometime, on how many of these albums will be purchased by youngsters who couldn't possibly remember this band when it was active. The total might be surprisingly high. Even though they don't have memories of Glenn playing at high school proms or college homecomings, youth usually manages to recognize something with class. Glenn had class.

Another interesting dance band collection found its way to this desk recently. MacGregor Transcriptions has issued a 10-inch LP recorded in the early '40s of the Stan Kenton orchestra. He was playing at the Rendezvous ballroom in Balboa, Calif., then, and these are said to be sides cut at MacGregor studios with a busload of fans on hand to make it sound as if it were a ballroom pickup.

Be that as it may, these are pretty good sides. Chico Alvarez was playing the jazz trumpet, and saxist Red Dorris did the singing. The band certainly had a unique sound and a different approach to dance music, but the LP's chief value is that it covers a chunk of the Kenton career that previously was just minimally represented on wax. Stan's fans will like.

Eddy Gilmore, Pulitzer Prize-winning Associated Press correspondent who just recently returned from a many-year stint in Russia, made a speech a couple of weeks ago in Chicago, then rushed over to the Blue Note to catch a set of Muggsy Spanier's band before grabbing a New York-bound plane. "I'm an old fan of this music," Gilmore explained. "I subscribed to *Down Beat* all the time I was in Russia. We even used to have a Dixieland band over there for kicks." Gilmore played drums. He added that even though jazz is officially banned by the Soviet, there still is a black market in jazz records.

Is it true that a recent record released under a well-known leader's name had neither his band nor himself on it? That he was playing in another city with his band while the studio session was going on? . . . A Jerk died a few weeks ago. This happens all the time, you might figure, but this was a special Jerk—Gene Krupa's 13-year-old dog who just got too aged to stick around any longer. He did a lot of traveling with Gene, Jerk did, and met a lot of sidemen with a lot of bands. A dog known by all the cats, you could say.

LaRosa-Godfrey Split Termed 'Inevitable'

Now that all the hubbub over "Was Julius LaRosa fired or did he quit?" has died down and Julie is busy building himself a big career, one thing is apparent. The break between he and Artha was inevitable. He was the first person from

Godfrey's "family" to emerge as a star in his own right—one who could go out on his own and become a success without the constant daily push of the Godfrey shows.

The manner in which the split occurred was unfortunate. Certainly a happier means of dropping the youngster could have been effected. Godfrey, it is reported, was irked at LaRosa's signing a pact with GAC and felt that Julius didn't need an agent to deal with him. Also, it's said that Godfrey had become irked at Julie's tardiness at rehearsals.

Couldn't Repeat

No other person who has been a regular on the Godfrey shows and then left has been able to repeat the success he had as a Godfreyite. Singer Bill Lawrence, who preceded Julius (and also left under disquieting circumstances), is working and recording sporadically. The Chordettes, who were replaced by the McGuire Sisters, have been heard infrequently on radio-TV and personal appearances.

And none of the persons currently with Godfrey has made much of a splash outside of the redhead's domain, though they all have recorded at one time or another.

—jack

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Cover Story

Git Along, Little Dog Tunes: Cowboy Al's A Singin' Guy

By Ralph J. Gleason

Back in 1944 and 1945, a saddle shop in San Francisco had a young apprentice saddlemaker who sang and sang and sang. The shop was in the southern section of the city, out where the slaughterhouses were, in the area known as "Butchertown." It had been there for years, and the best-dressed cowboys in Northern California came there to have their special fancy saddles made.

One day a San Francisco radio cowboy named Dude Martin noticed the singing saddlemaker, called him over, and told him if he liked singing so much to come on up to Dude Martin's radio program and try out for a job.

How It Started

That's how Al Cernick got his start as a singer. Today he's known as Guy Mitchell, and he's the living proof that there's gold in them there western hills.

Guy was just a teenager, enthusiastic about everything, when he first sang for Dude Martin. Guy's job at the saddle shop was stretching green calf skins over the wooden frames, a job that brought him in intimate contact with the fragrant calfskins.

Started As Soprano

"I remember the time Guy first sang with us," Dude Martin recalls. "He was a boy soprano, and he sang solo. He was fresh from those green skins in the saddle shop, and when I say he sang solo, I mean he sang solo. By the time he was half way through, the boys were backing up against the studio walls. Those hides must have been high!" Fragrant or not, Guy got the job and sang with the Martin band until Uncle Sam called him up to spend 16 months in the Navy.

Actually, Guy had been singing almost since he could talk. He was born in Detroit Feb. 22, 1927, of a European family, and "they always sing when they feel good," he explains, "and when they don't feel good they sing to make themselves feel better."

A Petite Sensation

When Guy was 3, he caused a petite sensation singing at a wedding celebration and stopped the show. When he was 11, enroute by bus to Los Angeles where his family had decided to move, Guy was merrily singing away. One of the men who heard him arranged for an audition.

Guy was signed by Warner Brothers for grooming as a child actor. He spent a year studying dancing, diction, and voice and sang regularly over KFWB. But his family moved on to San Francisco, and Guy went with them, his movie career temporarily in abeyance.

Continued Studies

In San Francisco, Guy continued studying under voice coach Bill Stoker, who had another pupil at the time named Merv Griffin. Summers he worked as a cowboy in the San Joaquin Valley and during the school year worked, when he could, as a cowboy in the Butchertown cattle pens. This led to his job with the saddle shop and his meeting with Dude Martin.

Back from the Navy in 1946, Mitchell returned to the Martin band. "He loved to sing," Dude recalls. "We'd work a job way out somewhere, and he'd sing all the way to the job, sing all night on the job, and coming back home in the station wagon when the rest of the boys would appreciate some quiet, darned if he didn't keep right on singing!"

Idolized Sinatra

It was obvious to both Dude and Guy that he wasn't going to be content to sing western songs alone. His idol was Sinatra at that time,



Not content with mere singing, ex-cowpoke Guy Mitchell has now turned actor. He's shown here on the set of the recently-released film, *Those Redheads from Seattle*, as he rehearses scene with aid of script and bevy of dancers.

and he wanted to sing pop songs. Carmen Cavallaro was playing the Mark Hopkins in 1947 and needed a vocalist. Guy auditioned for the job and was hired.

He was with Carmen almost a year playing across the country and recording with him. The band was booked to open at the Astor Roof in New York, and Guy looked towards that as his big break but just before the opening he got pneumonia poisoning and laryngitis and had to quit.

Down On His Luck

Things went bad for a while after that. He sang in small night clubs. As "Al Grant" he made several sides for King. He won a prize on the Arthur Godfrey talent show, and then, just when he was really down, "not missing meals but postponing them," he made a demonstration record of *My Foolish Heart*. Eddie Joy, of Santly-Joy, heard it and is reported to have shouted "Who's the singer?" He sent for Guy and immediately signed him to a management contract.

"The first thing they did," Guy recalls, "was lock me in a hotel room for months and make me rehearse five hours a day." The second thing was a Columbia contract. He signed with them in March 1950.

Name Change

The third thing was a new name. Everyone agreed Al Cernick was difficult to spell and pronounce, so he literally searched the phone book

for another. Finally, as he was about to give up, he decided to borrow half of the name of Mitch Miller "and I'm just a simple guy, so 'Guy' is good enough for me," he said, and "Guy Mitchell" he became.

Guy's first discs for Columbia didn't make it. Neither did his duets with Rosemary Clooney. It wasn't until his sixth Columbia release that he hit the jackpot, but it was a real one—*My Heart Cries For You*. It sold a reported 1,750,000 copies, earned Guy his first gold record, and started him solidly on the road to success.

Steady Run Of Hits

Since then there's been a steady run of hits on Columbia. There's been the familiar trail of TV, radio, and night club appearances. Last year Guy went to England to play the Palladium. He was a sensation and repeated again this summer when he returned.

Now the ex-Butchertown cowboy and singer with Dude Martin's band is back on the range again. He's finished a film (his second—the first was *Those Red Heads from Seattle*) called *Red Garters* which he says "is a satire on every wild and wooly western."

Guy sings in the picture, rides a Palomino and, just to cap everything, they have real gold sand. Yep. They sprayed the sand with gold paint. Somebody long ago sprayed that Mitchell voice with gold, though.

Spring Tours Set For Shearing, B.

New York—With the idea of avoiding the fall and winter traffic jam in traveling shows, the Billy Shaw Agency has booked two major packages to start in the spring.

Billy Eckstine and George Shearing have been separated and will figure in tours of their own. Eckstine will team with Ruth Brown and a band not yet selected. Shearing will be featured along with Johnny Hodges and two other name acts.

Both tours will start in Texas with the nominal starting date for Eckstine set as Feb. 21 and for Shearing, March 31. It's likely the Shaw agency will pick up both a week ahead of the starting times.

Strictly Ad Lib

NEW YORK

ON STAGE: Ethel Waters' revue closed after 23 performances despite six out of eight favorable reviews. She'll now do a concert tour with the same material . . . Eartha Kitt will start rehearsals for Mrs. Paterson in late December . . . Porgy will be followed at the Ziegfeld theater by Kismet, the new musical comedy starring Alfred Drake.

ENTERTAINMENT-IN-THE-ROUND: Forewarning to Susceptible Females: "The Continental," Renzo Cesana will soon start a night club tour . . . Louis Jordan's at Cafe Society . . . Sugar Ray Robinson will be at the Palladium early next year—without Randy Turpin . . . Helen Traubel will be at the Cotillion room come February, and Maurice Chevalier will be at the Waldorf in April.

Frank Sinatra will be the first guest on the TV show of the Will Mastin Trio featuring Sammy Davis Jr. . . . Sophie Tucker says she's sung *Some of These Days* at least 38,635 times . . . Ralph Marterie hits the Statler and the Paramount after the "Biggest Show" tour . . . Watch for the new film, *Dementia*, with score by George Antheil. Jim Moran claims "it's the first foreign film ever to have been made in Hollywood."

Johnnie Ray set for Jack Benny's TV show November 15 . . . Trum-peter Leon Merian in the band for *Wonderful Town* . . . Russ Morgan at the Statler . . . Don't be surprised if Bill Miller's Riviera does open next season—new highway notwithstanding.

THE JAZZ SCENE: Cozy Cole and Marty Napoleon are leaving Louis Armstrong . . . Elmer Schoebel out of the Conrad Janis band. Dick Wellstood, currently with Sidney Bechet, will replace him eventually, but Cliff Jackson has been filling in . . . Duke opened at the Paramount Oct. 21 for two weeks, and Coleman Hawkins is at Terras's . . . Stan Kenton's band really swinging in a relaxed stay at Birdland. Bill Holman's recent originals help . . . Johnny Smith's quartet there includes Teddy Charles, Ed Shaughnessy, and George Duvivier . . . Toots Tiltmans made his own date for MGM . . . Charlie Ventura followed Count Basie into the Bandbox Oct. 20.

RADIO, TV, RECORDS: Jackie Gleason's new album on Capitol will be titled *Music to Make You Misty*. Bobby Hackett has one side, with Toots Mondello on the other, and strings in the middle . . . Bobby Wayne's *Miserable Love* is over 300,000 . . . Lawrence Tibbett has an NBC Sunday afternoon bel canto disc jockey show—Golden Voices.

CHICAGO

The Omar room, above the Preview lounge, underwent redecoration last month and had its name changed to the Encore. Latin bands are out, and room now spots continuous entertainment policy. Opening bill included pianist Al (Jealous Heart) Morgan, the brilliant Leon Shash (accordion) trio, and pantomime act Doodles and Skeeter. The Jimmy Ille band continues in the Preview . . . Sherman hotel pianist Hot's Michels now doing a regular disc jockey show Sundays at 12:45 p.m. . . . Bass trumpeter Cy Touff may soon get long overdue recognition from jazz fans. The former Jay Burkhart bandsman has joined Woody Herman.

George Shearing is next on tap at the Blue Note, with Sarah Vaughan to follow. The Mil-Con-Bo trio continues as alternate feature. Piano, bass, guitar group is building a large following . . . Chubby Jackson, now a Windy City resident, slated to join the production staff at local ABC-TV station at writing . . . New Faces, musical featuring Eartha Kitt, Robert Clary, and Ronnie Graham, skedded to close Nov. 7. Cast moves to L. A. after that for filming of the production.

The Tunesmiths (Max Miller, vibes; Floyd Bean, piano; Doc Cenardo, drums) closed at Helsing's after a four-month stand. But Danny Alvin continues at the M&M (on Argyle street) and Johnny Lane at the Hollywood.

Skinnay Ennis has been held over at the Edgewater Beach hotel for the Carl Brisson show, starting Nov. 6 . . . Earl Bostic has a 12-day stay at the Capitol beginning Nov. 6 . . . DeeJay Jim Lounsbury joined the staff of WGN.

Tony Papa has signed with General Artists Corp., and the band takes the stand at the new Chauterie Country club, Ottawa, Canada . . . Pee Wee Hunt opens for a week at the Lake club, Springfield, Ill., on Nov. 10 . . . Buddy Morrow follows Jimmy Dale's outfit at the Mill for a two-weeker starting Nov. 25.

HOLLYWOOD

SUPPER SPOTTINGS: Eartha Kitt in first Hollywood appearance with ticket at Mocambo starting Nov. 17 . . . Walter Gross back on the Sunset Strip, keyboarding nightly at Crescendo's Interlude Room. (And that wasn't "concerts" the Crescendo, with Ted Fio Rito ork on indefinite holdover, was advertising for Friday and Saturday nights, but "couverts"—the other nights it's "all you can eat and drink for \$5.")

BAND BEAT: Bill Roeder, currently heading his own ork at Long Beach's Wilton Hotel, assisting local ABC office to line up Local 47 band for Perez Prado, who starts west coast tour with Zenda Ballroom stands Nov. 7-8 . . . Jerry Gray at Zenda Nov. 14 . . . Ted Weems—and there's a real veteran of the band business—into Statler Hotel for four-week run starting Oct. 22, sharing stand with Dorothy Shay . . . Tommy Gumina, the Harry James accordion "discovery," now a regular with Spade Cooley at Santa Monica Ballroom.

JAZZ BEAT: Elliott Brothers (Lloyd Ulyate, trombone; Bill Ulyate, sax) and ork took over latter half of *Evenings on the Roof* chamber music concert Oct. 19 and presented "Jazz by Stravinsky," from his *Piano Rag Music to Ebony Concerto*, commissioned and recorded by Woody Herman . . . Art Tatum, long absent from local scene, into Key-board club, new Beverly Hills showcase for ivory aces . . . Billie Holiday ushers in pre-Christmas season at Tiffany starting Dec. 4 . . . Stadium Club jumping again with George Redman quintet featuring, and decorated by, gal bass player-singer Vivien Garry.

PASSING NOTES: Roy Harte, who has pounded his drums with Rumsey's Progressive jazzmen and Cliffe Stone's cowhand combos, now billed as "zany comedy drummerman" on the new Pinky Tomlin TV show (KNXT, 7-8 p.m. local time) . . . Jeff Chandler, the big, rugged movie man whose hobby is singing with dance bands (Sonny Burke and others on local one-niters), is taking piano lessons from Eddy Samuels (also Debbie Reynolds' teacher) . . . Attention *Down Beat* San Francisco: Does new Chief Justice Earl Warren still hold his musicians' union card in S.F.'s Local?

SAN FRANCISCO: Jimmy Sheldon's Nob Hill Nocturne waxed for Dot by the Del Courtney band . . . Dave Brubeck set for a Nov. 5 concert in Oakland . . . Gerald Wilson, Teddy Edwards, and Stanley Willis among the jazz musicians who improvised to the showing of a non-objective film by producer Pat Marks at the San Francisco Museum of Art . . . Guido Caccianti, impresario of the Black Hawk, offered

Helen Traubel a week in February and says she can double at the opera for all he cares. Chico O'Farrell in town en route to L. A. where he expects to put in his card . . . Pearl Bailey and hubby Louie Bellison into the Fairmont Hotel in mid-October . . . Ted Lewis did capacity business at (Turn to Page 21)

The Search For Talent

Mitch, Hunting New Stars, Glues Ear To Sample Discs

Second In A Series

New York — Mitch Miller pointed an expressive beard at the questioner and repeated, "How much time do we spend looking for new talent? I listen to all the demonstration records that come in here. It's not quite as time-consuming as it sounds, because if it's lousy, you know it in 30 seconds."

"Looking at an act doesn't mean a thing. If it's good on the floor, it's not necessarily good on records. And by looking, you can easily be influenced in the wrong way."

Case In Point

"Take Jill Corey. A piece of tape came in the mail recently, a bad



Mitch Miller

piece of tape, but the girl on it sang without accompaniment, and aside from the other qualities that attracted me, she ended in the same key in which she began."

"So I called her and asked her to travel here for an audition and we'd pay the expenses. She lives in Avonmore, Pa. She said she'd have to have her sister along, so we okayed that, too. And in walks a beautiful 18-year-old. She sang her head off, and that was all I needed. She was signed."

Another Break

"Dave Garraway at the same time was looking for a girl for his TV show—one that would fit with his style. So Lloyd Leiszig, our publicity man, brought her over, and she was signed there, too. Within two weeks of my receiving the tape, she's on a network show with records about to be released."

Then he played a recording by another new Columbia "find"—Jerri Adams. "Frankie Laine heard her singing in a little group in Detroit and recommended her to me. This is going to be a singer that both the *Down Beat* writers and the public will like."

Record Did It

"She sent a record from Detroit made two years ago with a group. It was on the Dee Gee label: *Why Do You Have To Go Home*. Then when she came here, I knew what she had when she started to sing for me."

"But I didn't push her. When she, herself, heard what she had, then I advised her on how to bring out those qualities that are hers, uniquely hers."

"She has a curious combination—like Mildred Bailey had—of middle western pronunciation and great musicianship. Because of the everyday sound of the enunciation, the people aren't scared off, and the singing is extremely musical. She's always in control, there's never any back phrasing and with that, she has to make it because she can dramatize."

New Child Star?

Number three of Columbia's new potential luminaries is ten-year-old Gayla Peevey. She comes from

Oklahoma City, and her first two records—you might as well get prepared—are called *Are My Ears On Straight?* and *I Want a Hippopotamus for Christmas*.

"She sounds as if a witch had put Rosemary Clooney back in time. That same kind of voice quality. And the beat! I had to restrain her from too much beat; I didn't want a jazz performance from her. She's a real pro. We did four sides in two hours."

How Long Does It Take?

Mitch was asked how much time he would stay with an artist to see if his judgment were right. "Five years if necessary."

What of the current hitless situation at Columbia? "Let's face it," Mitch grinned, "the records that are making it even when we don't have a Number 1 hit are the kind of arrangements Percy Faith and I pioneered, so we're flattered."

"But the point is it's not feast or famine with us. Even when we don't have a smash, we have several records selling 150,000 to 200,000 apiece. *Congratulations to Someone* sold 250,000; *She Wears Red Feathers* sold 275,000, and *Chickadee*, to cite a third, is still going well."

"I'll give you another example," Mitch concluded. "Jimmy Boyd made a record of *God Bless Us All*, and we considered it a flop. It sold 140,000—twice as much as the other kid sold."

—nat

Band Biz Needs More Good Managers: Kaye

New York — Sammy Kaye was relaxing in his Fifth Ave. office before starting a long tour that would last until early December. It was 20 years ago that Sammy first became a leader, and he talked both of the reasons for his own success and the general state of the band business over the years.

"About the band business in general—I see no particular renewal of interest, but it's hard for me to say, in any case, because we're an accepted commodity. Bands like Anthony's and Flanagan's have certainly come up, but they don't receive the kind of acceptance bands got in the '30s, even though they're good and deserve that degree of acceptance."

One-Niters Improve

"I will say that we have been doing better business on one-night stands, so there may be more interest. And the engagement at the Hotel Astor was phenomenal. We were there from June 22 to Sept. 5. The capacity is 1,000, and on some nights people lined up to get in. And just the band was there."

"I think a great step forward for the band business would be the return of business managers of the caliber of Bill Burton, who used to handle Jimmy Dorsey; Jim Peppe, who managed us, and the Schribmans, who were largely responsible for Glenn Miller's launching. Some of the best managers now are handling individuals—singers mostly—and it would be valuable if the incentive were provided to get them back into the band business as well."

TV Not The Villain

"I don't see the point of blaming TV for killing the dance business or the theaters. If *The Robe* could do \$267,000 gross in its first week at the Roxy, it proves that people will go in droves to something they're interested in seeing, whatever the medium."

"Admittedly there hasn't been the kind of excitement with bands there used to be, but a lot of that

Bill Ballance

Chicago — Bill Ballance, the west coast TV and radio personality who has been conducting the *Off-Balance* column on this page, has had to quit writing regularly for *Down Beat* due to the press of his radio-TV chores. Another video show has been added to his schedule, and though he will continue to send material to *Down Beat* occasionally, it will not be on a regular basis.

Violinists Vie For 'Exclusive'

New York — Three of the world's leading violinists have just engaged in a race for first performance of a newly-discovered sonata—a race that resembled nothing so much as disc jockeys vying for an "exclusive" play.

The sonata was Prokofiev's unaccompanied one in D major, composed in 1947 but first known here last spring when it arrived unexpectedly in a shipment of music from Russia.

Its U. S. premiere was given this summer in Aspen, Colo., by Szymon Goldberg, who announced that he would be the first to play it in New York—in January, 1954. Joseph Szigeti swiftly announced it for Oct. 24. Quietly but deftly Ruggiero Ricci included it in his Oct. 16 Carnegie Hall concert and won the race.

Goldberg has now omitted the work from his January concert, but Szigeti carried on in his recital. After all the furore, the *New York Times* summed up the general reaction: "... was it worth so much vying?"



Sammy Kaye

excitement is due to publicity and the like, which brings us back again to the need of stronger managers."

"And I also don't agree there's no interest in dancing. It is true that the band's tempo is most important. If you play heavy, draggy arrangements, people can't dance to them. But if you study the dancers' needs, that's another matter, and these will often differ from place to place."

Slow Tempos For Radio

"On the Astor broadcasts, for example, we played *No Other Love* at a slower tempo than we play it for dance sets. And at a college date at Penn State, I noticed that if we played an 'thing at any faster tempo than *No Other Love*, they'd walk off the floor. You have to be aware of the dancers."

"One thing I do want to point out is that the band business has been good to me, and I'd like to see it flourish again and would do anything I can to help. People say 'The way things are, you and Lombardo have no competition.' But I feel that isn't the way to look at life."

As an indication that the band

Doc Evans Finally Rates As A Hometown Hero

By WILL JONES

Minneapolis, Minn.—Suddenly it's most fashionable to be a Doc Evans fan in the Twin Cities.

And since Minneapolis is home to Evans, he couldn't be happier. He never liked the idea of leaving home to go to Chicago or New York to make a buck, at the thing he knows best.

Long Over-Due

The hometown's Love-That-Evans craze has been a long time coming. Now that it's here, Evans may never again have to head for the filthy big cities to blow his cornet in smoky cellars. That isn't to say he doesn't blow in a pretty smoky place (the Saddle bar) in Minneapolis. But his new-found fans like him best out-of-doors, under the stars.

The current wave of success of Evans and his locally recruited Dixieland six is keyed to a series of highly successful outdoor summer concerts at Walker Art center, a privately-endowed repository of modern art.

Summer Kick-Off

He was booked by the Center Arts council for a summer series in an open-air courtyard. His Dixieland evenings were part of a summer-long series that included things like symphonic woodwinds and contemporary chamber music.

Evans, a quiet-spoken former teacher of English, provided program commentary that suited the setting. The art group cautiously printed 300 tickets for the first concert and set up 300 chairs. They ended up with as many overflow customers sprawled on the grass as there were sitting.

Another Try

Next they tried 700 tickets and chairs. The second crowd overflowed that. They filled up all available grass at the third one. Three was to have been all. But the customers insisted on more. So the art group booked a fourth all-request program. They're going to have Evans' group back for more.

Meanwhile, the more conservative Minneapolis Institute of Arts has Evans scheduled for a Dixieland concert in February as part of its winter concert series. The Minneapolis Institute now claims that it had booked Evans before the other art museum dreamed up the summer series.

Walker's Counter-Claim

Walker center has Evans pretty well sewed up as its own discovery, however. His final concert of the summer was recorded by SOMA records, a local outfit, under auspices of the art group. The album—in a cover designed by an artist on the art center staff—is on sale in the museum lobby.

The belated discovery that Evans is Art with a capital A (he has been playing his horn around here since the late '20s, when he was a student at Carleton college in Northfield, Minn.) has made him the most sought-after character in Twin Cities night life.

Subbed For Strippers

Until Evans moved in, the Saddle bar was a strip joint, situated on a street full of strip joints. They hired him in a fit of doubt and desperation, because the strippers weren't doing so well.

The art center concerts always had to start early in the evening and end early to allow Evans' boys to get to their regular job.

"I'm sorry," Evans told the howling highbrows who yelled for encores at the concerts. "We're already late at the joint where we play for a living."

New Clientele

The management of the former strip joint got the surprise of its life when the place began to fill up with strangers in Brooks Brothers suits. Evans' concert fans were following him from the concerts to the saloon. The place has been

business is still good to Sammy, his weekly fee at the Last Frontier, where he played in October, was \$15,000.



Doc Evans

prospering ever since.

From the concerts, one thing has led to another. Evans was invited to make a guest appearance on KSTP-TV. The band stirred up so much mail and telephone comment that the station gave them a weekly spot.

Current Dilemma

Evans is now in the midst of deciding between a long-term TV contract with a beer company (the TV show would also be taped for distribution around the territory as a radio program) and making a series of films for TV syndication.

Some colorful promotion has helped to get Evans into the comfortable and enviable position he holds today. But the promotion is something that has happened to him. He's not a promoting type, himself.

Most Colorless?

"He's the most colorless damn musician I ever met," said a *Look* magazine writer who came to Minneapolis to interview Evans.

Doc is a non-drinker and a non-smoker. But now that the beer company is interested in sponsoring him he's been seen sipping some beer between sets. Even this can't be construed as a sign that he's going commercial, however. He doesn't sip the brand that wants to sign him up.

Sadler's Wells Does Big New York Biz

New York — The Sadler's Wells Ballet engagement here ended Oct. 11 with a record gross of \$458,000 for the 33 performances.

The unit's cross-country tour began in Philadelphia Oct. 13. It will last 15 weeks and cover 23 cities.

Gretsch Spotlight

Shelly Manne—Record Winner



Shelly Manne

Shelly Manne has been a winner in both *Down Beat* and *Metro-nome* drummer popularity polls for the past five years, and most recently *Metro-nome's* #1 winner.

A former Stan Kenton man, Shelly is "Mr. Drums" to the music world—and those drums have been Gretsch all the way. Shelly is one of the 6 out of top 10 most popular drummers who say, "Gretsch Broadkasters, greatest drums I ever owned."

Wild About Western

Big C&W Boom On Coast



CLIFFIE STONE with Capitol Records' Lee Gillette (center) and Tennessee Ernie.

By Cliffe Stone

(As told to Charles Emge)
(Editor's note: Though some other exponents of western and country music may be better known to the general public, Hollywood's Cliffe Stone is not only as successful as most, but, in addition, is one of the top all-around figures in the business. He has his own publishing firm, record show on Pasadena's KXLA, a television show from the El Monte ballroom, and is behind-the-scenes music director for many top bracket singers when they do western-style songs.)

Country and western music has similarities with jazz in more than one respect. One is that it is subject to constant evolution and change. Another is that, like jazz, it is hard to accurately define its basic form because, also like jazz, it has so many variations. They range from the true folk ballads to so-called hillbilly, mountain music, western-style dance band music, and the currently very popular form we might as well call "western swing." I think Spade Cooley thought up the term and uses it even though the present Cooley band is actually a straight conventional dance band.

Right here in the Los Angeles area we are having the biggest boom our business has ever known. One reason is that so many of the "modern" dance bands, commercial or otherwise, simply do not play good dance music. Western-style bands do.

Always Big

However, western music has always been big in this territory and many of our successful musicians who broke into the business here during the early '30s or before, played with western-style dance bands at one time or another.

The forerunner here was Len Nash, first to have a section-style band somewhat like the present day Spade Cooley band, and composed of excellent musicians, many of whom are now with radio and film studio orchestras. I think Len Nash "And His Country Boys," as they were called, played the first commercial radio show from Hollywood on which musicians got paid for their services. Carl Fischer, now music director for Frankie Laine, played his first steady job with Len Nash, I believe. Then there were the Farr Brothers, Hugh and Karl, with whom Roy Rogers, then known under his real name of Len Slye, got his start. The Sons of the Pioneers, still one of the most successful vocal-instrumental groups in the field, evolved from the Farr Brothers, who are still part of the Sons of the Pioneers.

Pop Names Now

Many of our most successful singers started with western-style vocal combos, including Jo Stafford and Rosemary Clooney. Also Mary Ford, who got her start here as singer of country & western songs under the name of Colleen Summers.

Others who came up out of the country & western field are Kay

(Turn to Page 16-S)

Gretsch Spotlight

That "G.G. Sound" Sends Don Lamond



Don Lamond

This year, again, Don Lamond rides high in the nation's annual drummer popularity polls. Seen most recently playing with Milton Delugg's band on The Herb Shriner and Morey Amsterdams TV shows simultaneously (a neat trick!). Don is a long-time user of Gretsch drums. Like his fellow 6-out-of-10 top winning drummers, Don says, "Gretsch Broadkasters, greatest drums I ever owned."

Filmland Up Beat

DOWN BEAT



ANGEL EYES are what tunesmith Matt Dennis is making here for benefit of Howard Duff and Ida Lupino. As if you hadn't guessed, that's the title of tune in Allied Artists' Jennifer, in which acting duo star.

Movie Music

Movies' Musician DPs' Shifting To TV Studios

By CHARLES EMGE

Hollywood's prosperous movie musicians, many of whom have been sitting on their contracts for some 20 years with that neat little yearly guarantee of around \$7,000 up, payable by the week whether they work or not, always get nervous as the yearly renewal date (Jan. 15) approaches. But not since the deep dark days of the depression have our staff orksters been so severely shaken by the grim specter of insecurity. Many of them have been sitting at home for weeks and even months during the last year, drawing their checks as usual, by mail, while their employers struggled over whether to try 3-D or CinemaScope or to go back into the cloak and suit business.

The musicians don't mind getting paid while not working—but they know it just can't last. Already a number of composers, arrangers, copyists, and others who were not on the contract list and who worked from picture to picture are looking for work—in television. Some are finding it. In fact, television, which had little to offer musicians in its early stages, is beginning to lure some top-drawer musical talent away from the film studios.

Herb Spencer and Earle Hagen, arrangers (*Gentlemen Prefer Blondes*, *Call Me Madam*, et al.) with 20th Century-Fox for 21 and seven years respectively, left the studio to set up their own firm, Music Service, Inc., which will provide the functions of a complete music department for producers of filmed TV shows and independent film producers. They have the new Danny Thomas and Ray Bolger shows, both filmed.

And Eddie Miller, the onetime tenor star of the old Bob Crosby band, was lured away from the 20th-Fox staff orchestra to go with the band on the new Crosby TV series. Eddie drew a two-year contract. We don't know what they are paying him, but the Monday-through-Friday television network minimum scale is around \$300 a week, or almost twice the minimum studio guarantee.

SOUNDTRACK SIFTINGS:

Archie Rosate, whose jazz clarinet solos sparked the background score of many a Warner Brothers picture (*Young Man with a Horn*, *A Streetcar Named Desire*, *Blues in the Night*, etc.) requested release from his studio contract. Wants to free lance . . . Joe Lilley drew Paramount's No. 1 musical assignment of the year—music director on *White Christmas*, rolling at this typing with Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, and 11 new (plus some old ones) songs by Irving Berlin . . . RCA-Victor pushing big campaign on Shorty Rogers album of Loth Stevens' jukebox backgrounds from Columbia film, *Hot Blood*, which we mention again because this is the picture we mentioned previously under its former title of *The Wild One*. It's the Marlon Brando starrer based on the actual incident in which a flock of wild motorcycle kids "captured" and terrorized a small California town for hours . . . The Miller picture was sneak-premiered last week, and Universal International executives figure they have another box-office hit but have not decided yet on a release date . . . A Star Is Born, which Judy Garland hopes will mean the re-birth of her screen career, at long last is shooting at Warners.

Films In Review

Kiss Me Kate (Howard Keel, Kathryn Grayson, Ann Miller).

Film version of the Cole Porter stage musical is too much like the typical backstage film musicals Hollywood has been grinding out for years, but the Cole Porter songs (*So In Love*, *Wunderbar*, et al.) are still Cole Porter songs.

Toot, Whistle, Plunk and Boom (Disney animated cartoon short in CinemaScope).

The second in Disney's new Adventures in Music Series, this one deals with the evolution of musical instruments. Excellent score for this type of picture by Joe Dubin. Recording ensemble included Jud Conlon's Rhythmaires and is studded with solos by such ace men as Rafael Mendez (trumpet), Babe Russin (tenor), Nick Fatool (drums), and Disney director-animator-trombonist Ward Kimball re-assembled his Firehouse Five Plus Two for a jazz sequence.

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STRINGS

Results Of Line Between Popular, C & W Growing Thinner: Rex Allen

(Jumped from Page 1)

3. Spade Cooley.
4. Bob Wills.
5. Cliffie Stone.

Best Small Unit

1. Homer & Jethro.
2. Hank Williams and the Driftin' Cowboys.
3. Red Foley.
4. Grady Martin and His Slewfoot Five.
5. Mac Weisman.

Best Singing Group

1. The Carlises.
2. Sons of the Pioneers.
3. Johnny & Jack.
4. The Davis Sisters.
5. Maddox Bros. and Rose.

Most Played Record in the Last Year

1. Hank Williams, *Your Cheatin' Heart* (MGM).
2. The Carlises, *No Help Wanted* (Mercury).
3. Hank Williams, *Kaw-Liga* (MGM).
4. Darrell Glenn, *Crying in the Chapel* (Valley).
4. Joan Shepard, *A Dear John Letter* (Capitol).
6. Skeets McDonald, *Don't Let the Stars Get in Your Eyes* (Capitol).
7. Webb Pierce, *Back Street Affair* (Decca).
8. Jim Reeves, *Mexican Joe* (Abbott).
9. Webb Pierce, *It's Been So Long* (Decca).
9. Hank Williams, *Jambalaya* (MGM).

Tunes Best Liked

1. *Crying in the Chapel*.
2. *Your Cheatin' Heart*.
3. *How's the World Treating You?*
4. *Hey Joe!*
5. *I've Forgotten More.*
6. *A Dear John Letter*.
6. *Gambler's Guitar*.
6. *No Help Wanted*.
9. *Jambalaya*.
10. *Wild Side of Life*.

By Leo Zabelin

"The line between well-done country music and popular is very thin now," says Rex Allen, the c&w film, radio, and record star. And he speaks on solid ground, because his best-selling disc, *Crying in the Chapel*, is not only tops in the country and western lists, but is also high in the popular "Top Ten" listings.

Allen asserts the time is nearing when a great many more folk artists will be well known in the pop field and that even more c&w tunes will be on the hit lists than there are now.

The singer also points out that instruments like the steel guitar, formerly verboten on pop sides, are now widely used. But he reversed the idea in making his recent sides, using conventional instrumentation and arrangements to broaden their appeal, plus echo chamber and a choral group.

Almost in Classics

The Republic Pictures star almost became a classical singer at one point. He was offered a music scholarship to the University of Arizona after working in high school music groups in the tiny



Rex Allen

cow town of Wilcox, Ariz. However, Allen wanted to become a bronco buster, and for two years worked the rodeo circuits until he was convinced that it was not for him physically.

Although he had worked parties and affairs as a child singer and guitarist, it was not until he was 18 that he decided to make this a fulltime career. Following the pattern of practically everyone in this field, he worked for a year and half

for nothing on a Trenton, N.J., radio station, making his way by washing dishes.

He then went to a Philadelphia station, becoming part of a group. His first real break came in 1945 when he joined WLS, Chicago, and was starred on the *National Barn Dance* until 1949, when he left for Hollywood.

He became one of the busiest leads in pictures, doing eight a year. He also had his own CBS radio show for three years which just ended this summer. In addition he has done various guest shots on television.

Started on Mercury

Allen started his record career with Mercury, in 1946. Oddly enough, his best-selling records there were the ones with a novelty twist, with *Take It Back and Change It for A Baby* hitting the half-million mark. He did four duets with Patti Page, which were slow sellers until Miss Page hit with *Tennessee Waltz*, after which they sold extremely well.

He just re-signed a Decca pact, this one for three years. Although he has no album of his hits out on Decca yet, Mercury is capitalizing on his success and is issuing four of his albums this fall.

He'd like to do more ballads and blues in the future, using the successful formulas in popular music. That he is on the right track is shown by *Chapel*, which had sold more than 860,000 copies as of September and is expected to hit the golden 1,000,000 mark by Dec. 1.

Off Bass

New York—At a recent meeting of the Audio Club here, H. A. Hartley, English hi-fi expert and manufacturer, told of a new problem resulting from increased hi-fi interest.

"One of my best customers, a great audio fan, had never heard a real concert. So I took him to the opening concert at the newly-built Royal Festival Hall in London—a hall with fine acoustics.

"At the end of the first number, I asked him, 'Well, what do you think?' 'I don't think anything at all,' he said glumly. 'It hasn't any bass.'"

Soprano Makes American Bow

New York—Soprano Elizabeth Schwarzkopf made her American debut Sunday, Oct. 25, in the first program of the newly-organized Concert Society series.

Another famous European attraction, the Stuttgart Chamber orchestra, will be heard Feb. 28. Both Miss Schwarzkopf and the Stuttgart group have become widely known here through their recordings—another indication both of the power of records and of the increasing number of people purchasing classical discs.

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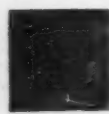
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Gretsch Spotlight

Rod Wells Wows 'Em With Flanagan



Rodney Wells

Keep an eye on Ralph Flanagan's young star drummer, Rodney Wells. Rod, a Californian, formerly with Buddy Baker, is going places — gives shares of the credit to Ralph Collier, his West Coast instructor, and to his Gretsch drums. "Greatest drums I ever owned," Rod says of his new Gretsch outfit. 6 out of 10 top winners in recent national drummer popularity polls agree with him but solidly.



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Ormandy Leads Philadelphians In Superb Opener

Philadelphia Orchestra, Eugene Ormandy, Carnegie Hall

The Program

Bach-Ormandy: *Passacaglia and Fugue in C minor*
 Brahms: *Symphony No. 4, in E minor, Op. 98*
 Hindemith: *Concert Music for String Orchestra and Brass Instruments, Op. 50*
 Debussy: *La Mer, Three Symphonic Sketches*

To my knowledge there is no more glorious symphonic instrument than the Philadelphia Orchestra at its best, and it was very close to its best on the first concert of its New York season. Eugene Ormandy, whose conducting has frequently been criticized as not being up to the caliber of the orchestra, was in remarkable control in the Brahms and was able, if not eloquent, the rest of the evening.

Ormandy's transcription of the Bach *Passacaglia and Fugue* is graceful, often overheavy. In his conducting of it there was little of the brio that the unfolding of the 20 variations and culminating double fugue would suggest.

Superb Brahms

The Brahms was superb and for this listener, an indelible reinforcement to a familiar composition. Ormandy's tempo and shading for the second movement was especially moving. The whole work was conducted with a firm sense of totality,

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Terry's Other Terry Gives Gibbs A Weighty Problem

Terry Gibbs' trip to Detroit last August was a fruitful one. He came back to town with another Terry in tow.

This one's a feminine Terry—22 years old, petite, and, according to some critics, a wail of a pianist. Moreover, she plays enough vibes to provide a two-Terry vibes duet on *Flying Home* that has been compared to the old Gibbs-Don Elliott duets for swinging excitement.

Musician By Chance

"I might never have become a musician if the pianist had shown up at that graduation party," recalls Terry Pollard, who had virtually no formal piano training. "I was studying nursing at Pershing High. But they paid me \$15 to pinch-hit from nine to one that night, and that convinced me that I'd be better off than doing eight hours a day at 50 cents an hour in nursing training."

Terry was 17 when she joined Johnny Hill's band; then came a couple of years with the Emmett Slay Trio, followed by a job with Billy Mitchell.

Two of Hank Jones' brothers,

and Ormandy brought out its strength as well as the tenderness that is so often sentimentalized in other readings.

The Hindemith, commissioned by Serge Koussevitzky for the 50th anniversary of the Boston Symphony in 1930, is a bracing work. Scored for four horns, four trumpets, three trombones, tuba, and a full string orchestra, it underlines Hindemith's dramatic feeling for massed tonal contrasts. Few men in this century, it might be added, have written more convincingly for the brass. The composition is diffuse but in its slow section, sings more than Hindemith generally does. One of his main faults is a lack of economy. Ormandy's reading was adequate.

La Mer was, incidentally, the only work on the program without a fugue (the finale of the Brahms and the second movement of the Hindemith are basically fugues). This series of portraits—one of the few good arguments for program music—did not get the transcendent treatment an Ansermet can give it, but it is so apt for this orchestra's magnificent sound that the experience was a fulfilling close to the kind of evening that only actual attendance at a first-rate concert can provide. —nat

trumpeter Thad and drummer Elvin, were among her co-workers the night the male Terry walked in and heard her. She joined the Gibbs group a week later and has impressed Terry as the luckiest thing that's happened to him all year.

"At that time," says Gibbs, "she'd been fooling around with the vibes for maybe six months; she just tinkled a little. But I've been trying to get her to adopt my finger system, which I adapted from an old French way of playing drums. Louie Bellson uses it."

"Fabulous Ear"

"Terry was holding the mallets clumsily at first, but she's developed amazingly and she has a fabulous ear. You know something funny? Since Terry joined me I've been getting fatter. I used to come off the stand drenched at the end of every set, but she makes everything move so much easier that I don't have to work so hard!"

When Terry Pollard's first Brunswick sides with the Gibbs quartet are released, which should be any day now, a wide public will be given a chance to measure for itself the influence on Terry of her professed idols—Bud Powell and Oscar Peterson. And also to hear the sounds to which the other Terry is putting on weight. —len

Taubman Catalogs Basic Records

How To Build a Record Library, by Howard Taubman: 94 pp., Hanover House.

The music and record editor of the *New York Times* got this guide out by expanding the basic record lists that have run in the columns of his paper. There is no discussion of the relative merits of composers, compositions, or recordings; there's just a list of compositions, with the recommended version appended without comment. Such a volume becomes little more than a catalog.

There are chapters on orchestral, operatic, vocal, chamber, keyboard, vocal, operetta, and jazz music, each containing a basic list and a second one for those interested in a more complete selection. Under Taubman's system, there is a great deal of arbitrariness, but his judgment is sound. —will



TEENAGERS FLOCKED to a Los Angeles playground the other week to hear a free show that featured Ray Anthony's band and screen stars Jeff Chandler, Debbie Reynolds, and Rhonda Fleming. Radio announcer Johnny Grant staged the show. Above, Debbie takes a shot at singing with the Anthony crew.

Caught In The Act

Tony Martin, Coconut Grove, Los Angeles

Even the most critical professionals, who care little one way or another about pop singers, ought to respect the skill and professionalism with which Tony Martin makes the most of his vocal equipment, and the personality and delivery he has developed thanks to his own effort plus good coaching.

Another factor is his good taste, probably based on the bona fide musicianship stemming from his early days as a bandsman. He knows exactly what he can do with every song he sings, and he does it well. On this stand he relied mainly, as do most name singers, on the big song numbers he has put on records—*Manhattan*, *I Get*

Ideas, *No Other Love*, *I Love Paris*.

Working part of the time with comedian Alan King, Martin did his share as the straight man well enough, but the material was weak for both. The cash customers accepted the duo act tolerantly, but they seemed to enjoy Martin much more as a singer.

For the finale, in which King does an imitation of Louis Armstrong on *When The Saints Go Marching In* (Armstrong admirers won't like it), Martin brought out his clarinet and performed ably. Teddy Phillips band, directed by Hal Borne, supplied backing that was better than adequate. —emge

Bud Freeman, Lou Terrasi's, New York

This presentation could be called "an evening with Bud Freeman," a title is exactly what happens. The great tenor saxophone star is playing this date with three rhythm men, thereby presenting an essentially solo performance. There have been several cases recently where this set-up has been used, and it may indicate a trend.

Bud's quartet includes Dick Cary, piano; Bob Peterson, bass, and Artie Anton (a new Freeman discovery), drums. They furnish Bud a relaxed rhythmic accompaniment, and each in turn performs individually.

The engagement is taxing, to say the least, being from 10 p.m. to 4 a.m., but Freeman's large repertoire of tunes and ideas carries him through. He has almost completely eliminated the familiar honks of past years but has retained his affinity to the melodic songs of the late '20s and early '30s. He plays *You Took Advantage of Me*, *Embraceable You*, and other show tunes from that period. By request, he'll give out a stomping version of *When The Saints Go Marching In*. It is a worthwhile stop, and for those outside of New York, there is the prospect of hearing this music on Capitol records soon. —hoefar

Gretsch Spotlight

George Wettling Beats A "G.G." Tattoo

Long-time favorite George Wettling relaxes from a heavy radio-TV schedule in New York by sitting in on clambakes at New York's hectic Stuyvesant, Second Avenue jazzophile stronghold; merges his talents with other jazz greats for memorable Town Hall concerts. The Wettling book goes way back to Bunny Berigan, Artie Shaw, "Pops" Whitman; lends real weight to his praise of "that Great Gretsch sound!"

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Feather's Nest

By LEONARD FEATHER

A few weeks ago I received a record called *Carolina Moon*, by the Thelonious Monk Sextet on Blue Note. Mildly curious as to what form of mayhem the group would commit upon the late Joe Burke's 1928 ballad, I set it spinning.

To say that what I heard came as a surprise would be an understatement unfair to the worthy Monk. His treatment of *Carolina Moon* was unmistakably a jazz performance—but, just as unmistakably, it was a waltz. Call it 6/4 or 3/4, but there was a definite triple meter from start to finish.

Swung

What is more important, the record never stopped swinging. Max Roach swung in 6/4, Nelson Boyd played the six beats with him; Lou Donaldson's alto and Lucky Thompson's tenor had the same wonderful pulsation you get from their more conventional performances. (Not so for trumpeter Kinny Dorham; he didn't quite get with it.)

The subject of jazz in 3/4 time has bugged me from my earliest days as a fan. I have had innumerable arguments with stubborn people, both musicians and non-musicians, who have insisted that you cannot swing, cannot produce genuine jazz, without a basic binary rhythm.

On three occasions I set out to prove them wrong by organizing record dates on which the blues was played in 3/4.

The first was a disc cut by Benny Carter in London in 1936. He used an English rhythm section that had no trouble getting with it, and we called the result *Waltzing the Blues*. The second experiment, *Jamming the Waltz*, was cut in 1938 for Vocalion with Bobby Hackett, Pete Brown, Joe Marsala, Bushkin, et al.

Long Gone

Both these discs, though they made a mild stir at the time, are long since defunct. The third venture was undertaken in 1949 on an Eddie Shu date with Joe Roland, Barbara Carroll, John Levy, and Deniz Best. This one, I believe, is still around on a Mercer LP (again the title *Waltzing the Blues* was used) and a hearing of

the melody, demonstrates how much can be done along these lines if a little imagination is applied.

Actually Monk is not the first arranger to experiment along these lines. In 1949 Neal Hefti wrote a *Tenderly* for Woody Herman which Woody recorded on Capitol. In 3/4 throughout, it featured tenor and trombone solos by Buddy Savitt and Bill Harris that were no less jazz than the ingeniously phrased backgrounds.

Why So Seldom?

The question now arises, why has this particular type of experimentation occurred only five times in the history of jazz?

Why can't Brubeck swing a waltz? Why shouldn't Strayhorn's next original for Duke be a swinging 3/4 opus? And isn't there some arranger for Stan Kenton who'd be ready, willing, and able to provide such a setting for a concerto

Getz Quits Frisco Date

San Francisco—Stan (Real Gone) Getz was long gone from the Black Hawk after one week of a four-week contract. Getz, who opened Oct. 6 with a quartet fea-

by Sims or Rosolino or Konitz?

Maybe someday I'll be sorry I wrote these words. Perhaps before you know it the jazz waltz will suddenly have become fashionable, and, like almost every good idea in the history of jazz, what was once a rare novelty will become stale as mediocre imitators drive it inexorably into the ground.

Anyhow, my thanks are due to Mr. Monk. Not since Annie Ross became twisted have I derived so much delight from three minutes of music.

turing Chet Baker, went home to L.A. on his first night off and never returned.

First indication the Black Hawk management had that he wouldn't be back was a phone call midnight of the night Stan was due to return saying he was in L.A. suffering from a virus and wouldn't complete the contract. Club operator Guido Caccianti immediately turned the job over to Baker, who brought in ex-Woody Herman tenor Fred Greenwald, and took the case before the union.

The same day, Johnny Noga, operator of the Down Beat club, received word that Joe Marsala, who was scheduled to open Oct. 15, would not be allowed to work because of a union hassle, leaving the club without an attraction for the moment, but with Georgie Auld coming in the following week to sub.

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Gretsch Spotlight

Howie Mann On "Second" Career



Howie Mann

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New Yorker Hotel Mobbed For 5th Annual Audio Fair

(Jumped from Page 1)

a Tokyo representative of the largest newspaper in Japan.

Celebrities Attend

Celebrities from world-famed violinist Joseph Szigeti to jazz drummer George Wettling came as visitors, with George also giving a percussion demonstration for University Loudspeakers. *Down Beat* guests who toured the exhibits included Stan Kenton, George Shearing, Ralph Marterie, Bobby Wayne, Karen Chandler, Jerry Vale, Percy Faith, Betty Madigan, Lou Monte, Sunny Gale, Marian McPartland, and contemporary composer Ulysses Kay (c.f. pictures in the next issue of the *Beat*).

The Fair was skillfully and helpfully conducted. In addition to the exhibits, there was also the Audio Engineering Society's fifth annual convention. At 29 technical sessions over the four days, experts read

papers on many aspects of sound reproduction.

Engineers On Hand

At the exhibits themselves, many of the companies had the engineer who had designed their components on hand to answer all questions and challenges. Among the major points of interest was the exhibit at the Minnesota Mining and Manufacturing Co. (see box) and the demonstration of Newcomb's new 3-D Stereophonic Realism via their 2-channel Model 3D12 Amplifier.

There was also the Zenith hi-fi Cobra-Matic record player with built in stroboscope that acts as a speedometer to permit setting the turntable to play all makes of records at the precise speed they were recorded. Webster-Chicago showed the new Webcor models including the "Musical" with three speakers and a range of 50 to 15,000 cps.

RCA took 13 rooms to display its sound products and also was responsible for a striking Victrola Museum. Reeves Soundcraft arranged a showing at the Warner theater of Cinerama's Stereophonic Sound on Soundcraft Magnetic Film.

Won't Tear?

Orradio Industries demonstrated its Irish tape which, it is claimed, will not tear or break at speeds up to 500 feet per second. (Sunny Gale tried but couldn't tear it.) Columbia Records underlined its 360 set and Halliwell placed emphasis on its new hi-fi unit made up of the firm's own specially designed components. Radio Craftsmen stressed their hi-fi audio amplifier as well as their "Surprise Package" assembly.

At the General Electric exhibit there was a new Custom Music En-

semble. White Sound displayed a cross-over amplifier system that is designed to reduce intermodulation to a new low and also presented a line of cabinet speakers described as "a horn not a labyrinth."

Ampro attracted attention with its low-cost, compact tape recorder, and Asco Sound had its 3-D assemblage as well as a Truvox Speaker Enclosure directed at maximum performance in a small, economically priced unit. British Industries drew crowds to test the Garrard changers, the Leak preamplifiers and the Wharfedale speakers.

Binaural, Too

The growing interest in binaural recording also led curious crowds to the Cook Laboratories room. Cook's claim to stereophonic or 3-D fame is the development of an inexpensive way to convert an ordinary two-speaker table model hi-fi

phono to binaural. It involves a "binaural bracket" for attaching a second pickup cartridge plus minor alterations in the amplifier circuit.

Electro-Voice had a "Georgian" 4-Way Loudspeaker system with the Klipsch "K" Horn Type Indirect Radiator for the extreme bass. Fairchild's absorbing exhibit concerned cartridges and pickup arms. The Jensen room drew attention to its Duette 2-way hi-fi reproducer which measures only 23 1/4" x 11" x 10". Magnecord visitors were in-

An Earful

New York—Hi-fi fans had a stimulating chance to test the accuracy of their respective "golden ears" at the "Scotch" sound recording tape exhibit at the Audio Fair.

In a unique guessing contest, audiophiles were challenged to identify the frequency cycle of a given tone within 10 percent of the exact cycle. A conversion table translated cycles into notes to assist the contestants.

Winners received an award certificate testifying to their possession of a golden ear and were eligible for one of three grand prizes, drawn from among all winning entrants at the close of the contest. Prizes were generous supplies of "Scotch" sound recording tape.

Stan Kenton, posing for pictures while taking part in the contest, was asked by the photographer to "look amazed." Stan grinned and said, "Don't I?"

Interested not only in the tape recorders but also in the tape monitor system that records four channels continuously and allows for the automatic and continuous recording of radio and phone intercommunication.

Mike System

Stephens graphically illustrated its Tru Sonic microphone system, speakers and enclosures and a direct drive amplifier with no output transformer. Tetrad diamond styli held attention as did Ultrasonic's modernistically designed 3D speakers, a record player combination incorporating them and a twin for record storage. The Bogen display drew its usual large crowd to assess the amplifiers, tuners, cabinets, equalizers, intercoms and the loudness Contour Control.

In summary, this was a completely successful fair for both exhibitors and visitors. At this fifth fair, makers of TV sets exhibited their sound systems for the first time and other newcomers included record dealers, record manufacturers and engineers who are specialists in custom-built equipment.

—nat

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The Audio Workshop

By Max Miller

A letter from William MacKenzie of Monterey, Calif., poses this problem. "I have in my possession a Webcor Model 210 tape recorder. It operates on 110 volts A.C. only. I am intending to take the set where the voltage is 220 A.C., and I would like to know the most suitable, or usual, stepdown transformer needed to run my recorder on this higher voltage. Also any further additional equipment you consider necessary to improve the all-around performance.

"Is it possible to get better reception in 'record' and 'playback' by substituting present amplifier and speaker for a pre-amplifier and larger speaker? If so, how can this be accomplished?"

Regarding your first question, it's a simple matter to purchase a stepdown transformer from 220 volts to 110 volts A.C. First thing for you to do is check your instruction manual or the manufacturer's plate, which is attached to the machine. It will state the operating voltage and the amount of wattage required to operate this machine.

Offhand I can't tell you the exact wattage of your machine, but for example, we will say the machine draws 100 watts. This being the case, I would advise a stepdown transformer that's rated somewhat higher, say 150 watts. By using a stepdown transformer that is rated higher than your machine, it will operate efficiently with not much chance of breaking down. This type of transformer is manufactured by most of the leading power-transformer companies.

As for your next question concerning improved performance, it definitely will be much better if the pre-amplifier of your tape machine is matched properly to a good quality amplifier-speaker combination. It's a fairly simple matter to install an output jack from the pre-amplifier of your tape recorder.

I mentioned in my column several issues ago that we were planning a demonstration room known as the Audio Workshop. I would like to say that we have progressed to the point where we have some pieces of equipment set up. We have had some very interesting and agreeable reactions to our plans for this project. We are past the stage of the physical labor involved and are now concerned with the decisions as to what specific pieces of equipment to set up that will cover the wide range of applications involved, as well as the wide range of budgets that must be taken into consideration. We hope to have this project completed by the next issue to be able to announce that the doors will be open to all.

Further questions concerning your hi-fi problems should be sent to Max Miller, Enterprise Recording Studios, 222 W. North Ave., Chicago.

Gretsch Spotlight

Raves From Drum-Star Clem De Rosa



Clem De Rosa

Clem De Rosa is one of the busiest drum teachers in the East—widely known as a drum star-maker 'round the big town and especially Long Island. As a star drummer himself with some of the best name-bands in the business, Clem knows what drums to recommend to his pupils. "Gretsch Broadasters," says Clem—"Greatest drums I ever owned."

Hi-Fi Flashes

A new moderate-price record player for high fidelity home music systems, featuring continuously variable speed from 29 to 86 RPM has been introduced by the David Bogen Company, 29 Ninth Ave., New York 14, N. Y.

Although continuously variable in speed, the turntable is said to lock in instantaneously, without the use of a stroboscope, at all three speeds, and is driven by a constant velocity motor.

The new unit has been designated B-50-3, and is available with either a wide range crystal pickup and dual styli or with a G-E reluctance pickup and dual styli. It plays records up to 16 inches, and features a weighted turntable whose top is covered with grooved rubber for minimum contact with the record surface.

The motor is of the four-pole heavy duty type, with automatic velocity trip start and shutoff mechanism. When the turntable is not in use, the rubber drive wheel is completely disengaged.

H. H. Scott, Inc., Cambridge, Mass., has announced its new economy-priced "99" amplifier, described as looking like "a small 'front end' or equalizer-preamplifier" but actually incorporating, in addition to an equalizer-preamplifier, "a complete 10-watt power amplifier and power supply."

Measurements are 13 1/2 x 3 1/2 x 9 1/2". The unit incorporates separate three-position turnover and roll off equalizers; input selector switch with inputs for magnetic pickup, crystal, or constant amplitude pickups, and three high-level inputs—tuner, tape, and TV.

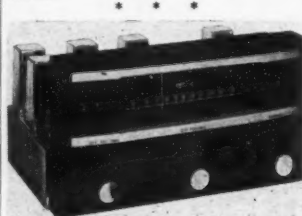
A new loud speaker cabinet for hi-fi sound systems, the "Fold-A-Flex," will be manufactured and marketed by Stephens Manufacturing corporation, Robert L. Stephens, president of the firm, has announced.

The design of the "Fold-A-Flex" makes it possible to change the enclosure into infinite baffle, bass reflex, or folded horn, Mr. Stephens said, on the basis of room acoustics. The cabinet measures 36" high by 38 1/2" wide by 17 1/2" inches deep.

Telectrosonic Corporation, Long Island City, N.Y., has announced introduction of "Telectrotape," a low-priced tape machine incorporating dual-track recording, a tape speed of 3 1/2" per second, high impedance input for microphone, radio, and record player. Measuring 7 x 10 x 11 1/2" and weighing 14 pounds, the unit is said to be the smallest and lightest recorder of its type. Full information is available through the manufacturer at 35-18 37th St.

Weathers Industries, 66 E. Gloucester Pike, Barrington, N.J., has developed the Weathers Stylus

Pressure Gauge, a device for measuring stylus pressure while the stylus is engaged in the record groove. Full information is available by addressing the manufacturer.



Radio Craftsmen C900

A new hi-fi FM tuner, Model C900, has been announced by The Radio Craftsmen, Inc., Chicago. Among listed features of the tuner are: cascode double-triode rf amplifier; photo-etched high-capacity IF coils; 20.6 IF channel; three controls for continuously-variable AFC, off-on-volume, and tuning, respectively. Further information may be obtained by writing The Radio Craftsmen, 4401 N. Ravenswood, Chicago 40, Ill.

Tape Industry Forms Group

New York—An important event at the New York Audio Fair was the official organization of the Magnetic Recording Industry Association. The organization's newly-elected president is Joseph R. Hards, vice president of A-V Tape Libraries, New York.

Hards, largely responsible for organizing the new group, said: "With magnetic recording now a \$100,000,000 industry, there is a need for a representative and lasting group to exchange ideas and information among its members and with the public and to promote good relations between the industry, government, the public and businesses connected with magnetic recording."

"In the next two or three years," he continued, "all indications point to consumer use of tape on a scale comparable to the current market for phonographs in the home. This fact further points up the need for the Magnetic Recording Industry Association." Within the next 30 days, 35 companies are expected to be official members of the Association.

Tape Measure

By Robert Oakes Jordan

To place the development of the tape recorder at some point in history, it might be said that it was a product of World War II. Its application to the field of popular recording is fairly recent. I first saw magnetic tape in use in university research with the electronic computer. Here the tape was first used to supply the problem impulses to the control section of the computer. These impulses of electricity were recorded on the tapes in order to present certain problems to the giant computer.

By the late '40s, wire recorders had been introduced to the public, which accepted them quickly and dropped them just as fast. It was a natural step for tape recording to take over this new market from there.

Radio An Earlier User

Radio broadcasters and record manufacturers were the first to see the advantages of this easily portable, high fidelity method of recording. Soon less expensive machines of adequate quality came to the home recording market. The average user, though untrained in recording techniques, found that he could record just what he wanted for his collection, either from original performances or from broadcasts or other recordings.

Non-musical uses alone are infinite in scope; the uses in schools and colleges, in scientific projects, for tape telephone-answering systems and automatic secretaries were discovered. It was found to be a boon for commercial inventories.

Tape recording has even been

extended into the field of television recording. A new process has been developed whereby the five major frequencies of any television picture can be recorded magnetically on tape, and the picture reproduced from the tape at any time. When this process is fully developed it will be a great addition to the home entertainment center, to include high fidelity reproduction of records, tapes, radio, and television.

At some future time it will be possible to re-record home movies by means of magnetic impulses on magnetic tape, to be viewed on the home television screen. In the same way, pre-recorded television tapes will be available from manufacturers for viewing on your own television screen.

Wide Frequency Range

Since the range of frequencies that the tape recorder is able to record is so great, its fidelity is governed only by the reproduction equipment and the quality of the tape. The remarkable range of pre-recorded tapes insures their place in the commercial field, and they are destined to provide a newer medium giving magnificent results.

There will be pre-recorded "pop" records with such depth that they will excite the most critical classical collector. Pre-recorded classical selections, too, will be presented with a scratchless and startling "in the presence" realism.

Point of Agreement

No matter which type of recording we prefer—disc or tape—we agree on one thing: we like to hear our favorite recording artists as they really sound. The new equipment, high fidelity tapes and records have given it to us, with a promise of more to come.

Binaural recordings, both in pre-recorded tapes and records, are directly on the horizon, ready for an eager public. More about these in a later column.

(Send questions to Robert Oakes Jordan, 929 Marion Ave., Highland Park, Ill. Include self-addressed, stamped envelope for personal reply.)

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Whom Is Liberace Trying To Kid? Asks Critic



Liberace

By Will Leonard

One of the biggest, fattest, juiciest inferiority complexes

Gretsch Spotlight

Frank ("Uffe") Bode Former Thornhill Man Calls Gretsch "Great"



Frank Bode

The Swedes had a word for it, so they say. So do the Danes. Frank ("Uffe") Bode, a Dane by birth, says, "Gretsch Broadcasters are the greatest." Starting at the age of 16, "Uffe" worked his way all over Europe, drumming his way to fame; since 1947 has worked his way all over America with big name-bands like Benny Goodman's, Harry James, Alvino Rey, etc., etc.

on display in the music world must be the one belonging to Liberace. The magnificently-manned Milwaukeean is the foremost box-office attraction of the day in concerts, dowagers swoon in his presence, he's an autograph collector's beau ideal, television viewers can't wait to see him, and fan clubs flourish in his wake.

That should be enough for the fellow, but he apparently can't forget that, so far as classical music is concerned, he never made it and never will. Liberace insists on trying to kid the public into thinking he's a classical virtuoso, and the public just won't kid. The gals who adore him just as he is don't care about Bach and never heard of Vladimir Horowitz. And the people who know about Bach and Horowitz laugh out loud at the mention of Liberace.

Won't Quit

You'd think a guy who has it made, as Liberace has it made in the popular music patch, would let it go at that, but he won't give up. His new Columbia LP (CL6269, 10") is a dandy case in point. Its cornily-pompous title is *Concertos*

for You, and it does not, of course, contain a single concerto, but that is Liberace's idea of an impressive name for an album.

Herein, brilliantly played, are Richard Addinsell's misnamed *Warsaw Concerto* (admittedly "not truly a concerto," according to the album's own program notes), a hunk of movie music called *Cornish Rhapsody*, a few snatches from the first movement of the Grieg concerto and a Chopin potpourri.

Theme Song

The last-named medley includes the theme Liberace uses to introduce his television and concert programs. His repeated playing of that theme is the peg on which he hangs his embarrassingly-immodest billing, "The Chopin of TV." I know a streetcar conductor who whistles a theme from Mozart while he collects fares, but he doesn't have the consummate crust to ask that people nickname him "The Mozart of the Trolley." This Liberace Kid is laboring under a classical complex.

It isn't as if he weren't a good piano man. He's terrific in his own line. But he can't forget that once, before he was old enough to vote, he played a Liszt concerto with the Chicago Symphony.

Subsequently he discovered, as has many a musician before and after him, that there's a more prosperous living to be made in night clubs than in concert halls. Liberace made his decision, became a cabaret headliner, and now attempts to con us into believing he's in a class with Solomon, Horowitz, or Willie Kapell.

Really great musicians can make

Classical Chatter

The Lyric theater, Baltimore, in refusing to book Marian Anderson, also declined to discuss its segregation policy with Gov. Theodore McKeldin's commission on interracial problems . . . The London Festival ballet company will tour the U. S. next season, in a 26-week trek along the route taken this year by the Sadler's Wells troupe.

Boris Goldovsky's Opera Theater began its first cross-country tour at Baltimore with a first American performance of Mozart's *La Finta Giardiniera*, reconstructed by Goldovsky from fragments neglected since the eighteenth century . . . The 75-voice choir of Cleveland Heights high school sang 35 concerts in a tour of France, Luxembourg, Belgium, Holland, Germany, Denmark, Sweden, Norway, Scotland, and England . . . The Peoples Symphony Concerts launched a series of 18 programs in New York, to continue to March 20.

the switch from classical to popular fields without straining themselves. Helen Traubel is as good at the Chez Parée as in the Metropolitan Opera House. Benny Goodman can and does sit in with the Budapest String Quartet without making a 3-D production of it. They don't take hammy-publicized bows about it. They just go ahead and do it.

I'd like to see the theatrics Liberace would put on if he ever were to play a genuine concerto with the Philadelphia orchestra and Eugene Ormandy. Or would I?

Sixteen new singers were added to the Metropolitan Opera roster for its 70th season, and 20 from last year's lineup were dropped . . . Howard Shanet quit as conductor of the Huntington (W. Va.) symphony orchestra, to conduct the Columbia university orchestra, but they wouldn't accept his resignation. Told him to call it a leave of absence instead, and return when he felt like it . . . Kujoko Otani, a Japanese soprano, made her American debut in Town Hall, New York, an impressive one.

Ralph Farnsworth, a 31-year old chorus boy in *Gypsy and Dolls*, underwent a rare operation for removal of calcium deposits in his throat, then won an Alice M. Ditson operatic scholarship at Columbia university . . . The choir of St. Paul's Cathedral, London, started its first American tour by taking tea at the White House with President Eisenhower . . . Walter Eisenberg, former assistant conductor at Denver, has been named conductor of the Pueblo Civic symphony orchestra.

The Tucson symphony orchestra under Frederick Balasz, will introduce Aaron Copland's new version of *John Henry* this season.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

BEETHOVEN

DISC DATA	RATINGS	COMMENTS
BEETHOVEN: Symphony No. 5, overtures to <i>Egmont</i> , <i>Coriolan</i> , <i>Leonora No. 3</i> , <i>Minneapolis Symphony</i> , Antal Dorati. MERCURY MG50017, 12".	★★★★★ Performance ★★★★★ Recording	● Here's one of the top buys of the season. The bargain hunter will find more Beethoven on its two sides than ever before was crowded onto one disc. The aficionado will call this some of the best Beethoven of the season. And the hi-fi man will eat up the tone.
BEETHOVEN: Symphony No. 5, Berlin Philharmonic, Eugen Joachim. EPIC LC3002, 12".	★★★★ Performance ★★★ Recording	● Adequate, the critic's traditional adjective for use in damning with faint praise, is just the word for this routine reading, whose reproduction is as restricted as its performance is uninspired.
BEETHOVEN: Symphony No. 3, Vienna State Opera Orchestra, Hermann Scherchen. WESTMINSTER WLS216, 12".	★★★★★ Performance ★★★★★ Recording	● Excepting for moments in which it grows too stately, Scherchen's Beethoven is as good as any on the continent, and this is better than the Scherchen average. It's the unspectacular <i>Eroica</i> on the market, but when they're this good, the more the merrier.

PIANO PICKS

DE FALLA: Complete piano music, Jose Echevarria. WESTMINSTER WLS218, 12".	★★★★★ Performance ★★★★★ Recording	● Every note de Falla ever wrote for the keyboard can be played in an hour. <i>El Amor Brujo</i> and <i>The Three Corners</i> have outworn some of their welcome, but the ten other pieces have a refreshing sparkle admirably reproduced.
SCHUMANN: Piano music, Op. 1, 2, 5, 7, <i>Andor Faldes</i> . MERCURY MG10123, 12".	★★★★★ Performance ★★★★★ Recording	● The Clara Wieck improvisations, seldom heard, stand out in this batch of charmers, played sympathetically but with almost too much romanticism by the able Hungarian.
CHOPIN: Sonata No. 3, Barcarolle in F sharp minor, Nocturne No. 8, Mazurka No. 32, Dinu Lipatti. COLUMBIA ML4721, 12".	★★★★★ Performance ★★★★★ Recording	● A shocking disappointment to American record buyers who discovered the young pianist only after his death is this disc which finds him thin of tone and tired in attack. It's the only weak Lipatti recording to date.
GRIEG: Norwegian Peasant dances, <i>Andor Faldes</i> . MERCURY MG10136, 12".	★★★★★ Performance ★★★★★ Recording	● Although it has seen a lot of service, this music wears well. <i>Faldes</i> invades the 17 dances with color, in the first complete discing the set has had.

STORM AND STRIFE

VICTORY AT SEA: Richard Rodgers suite arranged and conducted by Robert Russell Bennett. RCA VICTOR LM1779, 12".	★★★★★ Performance ★★★★★ Recording	● Naturally, this music doesn't sound as powerful on a record as it did when accompanying the dramatic television pictures of World War II action. It's shrill, sometimes confusing, yet it sings convincingly its saga of battle on the deep.
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 I'M SORRY I MADE YOU CRY KALUA LULLABY
 IT HAPPENED IN MONTEREY HONEST AND TRULY
 DROWSY WATERS FOREVER AND A DAY
 HONOLULU EYES ONE, TWO, THREE, FOUR
 ISLE D'AMOUR ZING ZING-ZOOM ZOOM
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Popular Records

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Five-star records and others of special interest to *Down Beat* readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★★ Very Good, ★★★★★ Good, ★★★★★ Fair, ★★★★★ Poor.

LeRoy Anderson

★★★★ *The Girl In Satin*
★★★★ *The Typewriter*

Two tasteful, full-bodied (but not overripe) instrumental sides. *Girl* is Spanish, complete with castanets, is delightfully melodic, and a good entry in the current vein of non-dance ork efforts. *Typewriter* is a sort of Fiddle-Faddle with a carriage shift; an engaging novelty reminiscent of a much earlier Raymond Scott entry. (Columbia 4-40076)

Nat Cole

★★★★ *Lover, Come Back to Me*
★★★★ *That's All*

Nat just won't quit! He sings up a storm on *Lover*, getting swinging backing from Billy May that spots a fine alto soloist. This is as good an example as you can find to prove that a commercially appealing side need make no musical concessions if some careful planning is done beforehand. Old and new Cole fans alike should snap this one up. (Capitol 2610)

The Four Lads

★★★★ *Istanbul* (Not Constantinople)
★★★★ *I Should Have Told You Long Ago*

Loads of fun is *Istanbul*, a silly one with a good beat, and the boys romp all over it in their ebullient style. Conventional ballad on flip-side is swung nicely by the Lads for above-average returns. (Columbia 4-40082)

Gordon Jenkins

★★★★ *Theme from "Seven Dreams"*
★★★★ *Secret Love*

Theme is just a brief bit from Jenkins' reputedly fabulous long work along *Manhattan Towers* lines, *Seven Dreams*. A very pretty thing it is, and undoubtedly you will be hearing it often. Stuart Foster sings *Love*. (Decca 28876)

Peggy Lee

★★★★ *Apples, Peaches, and Cherries*
★★★★ *The Night Holds No Fear*

Apples is a happy, clever, and altogether charming folksy tale about a fruit peddler with an eligible daughter. The backing group fits in beautifully, and the humorous, gimmicked-up ending is guaranteed to break up all but the most flint-hearted. This one you gotta hear.

Night is a Neapolitan-type, sober ballad that grows on you with successive hearings. (Decca 28889)

Lorry Raine

★★★★ *I'm In Love With a Guy*
★★★★ *You Broke My Broken Heart*

Lorry Raine hasn't had a hit in years—not since *Harbor Lights*. But *Guy* has a chance. It's a fine ballad, with Lorry giving out with warmth and some fine phrasing. *Heart* is more on the upbeat and isn't as effective. (Kem LR-514)

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Joyce Taylor

★★★★ *You're Got Something*
★★★★ *If I Cry*

New youngster (she's 17) should get off with a fine start with this one. Miss has a real fine beat, and she's backed by some brisk choral work. *Cry* is in the Joni James vein, but lacks the lush orchestral treatment to make the necessary dent. However, *Something* should get extra turns all along the line. (Mercury 70243)

Other Releases

Toni Arden—★★★★ *I'll Never Love Another Anymore* / ★★★★★ *I've Forgotten More Than You'll Ever Know* (Columbia 4-40081). Kinda cute is the shuffle-rhythmed *Love*, in this gang-chorus rendition; country-styled flip uses multi-tape gimmick and is best *Forgotten*. . . Jan August—★★★★ *Martha* / ★★★★★ *Cow Cow Blues* (Mercury 70228). Jan's on his same old kick of a half-dozen years ago, more's the pity. . . Teresa Brewer—★★★★ *I Guess It Was You All the Time* / ★★★★★ *Baby Baby Baby* (Coral 61067). Not even the undeniable excellences of the clefting on *Time* can rescue it from the strident, tortuous Brewer stylings; *Baby* is hopeless in this treatment. Both tunes are from flicker, *Those Red-Heads* from Seattle.

Jazzbo Collins—★★★★ *The Invention of the Airplane* / ★★★★★ *The Discovery of America* (Capitol 2624). Jazzbo progresses from fairy tales to "Great Moments in Hipster" with only mild results; *Airplane* gets off the ground, is a cut above *America*, wherein Columbus gets nowhere. . . Don Cornell—★★★★ *You're on Trial* / ★★★★★ *I'm Yearning* (Coral 61068). Goodbye, proud world; let's all go home. . . Savannah Churchill—★★★★ *Stay Out of My Dreams* / ★★★★★ *Peace of Mind* (Decca 28899). *Dreams* is a good, slow-torch ballad sung with restraint against choral backing by Ray Charles singers; a tasteful performance. Routine *re-er* overleaf. . . ★★★★★ *Percy Faith Plays Romantic Music* (Columbia CL 526). ★★★★★ *Percy Faith Plays Continental Music* (Columbia CL 526). Things like *I'll Take Romance* and *Easy To Love* make up *Romantic*; *Symphony*, *Florin Fiorello*, *April in Portugal*, and the like constitute *Continental*, but "romantic" is the proper word for both these LPs which make nice cocktail-hour listening pieces.

The Gaylords—★★★★ *Wonderin' / Sweet Sue* (Mercury 70235). *Sue* has grounds and should; upper deck isn't much better. . . Arthur Godfrey—★★★★ *Don't Tell Me the Same Things* / ★★★★★ *Wait Till the Sun Shines Nellie Blues* (Columbia 4-40083). A master grab by Horrible Records seems in order. . . Eddy Howard

Gretsch Spotlight

Tony Rongo Votes For That G. G. Sound



Tony Rongo

Henderson, T. Dorsey, Blue Barron, Bobby Burne, Joe Marsala, King Guion) Tony's answer: "I heard 'em, tried 'em, just think they sound great." That "Great Gretsch Sound" also draws raves from 6 out of 10 top winning drummers in national popularity poll.

—★★★★ *That's the Price I Paid for You* / ★★★★★ *Skirts* (Mercury 70225). Razzmatazz gang vocal stuff on *Skirts*; Eddy's typical soulful solo balladeering on *Price*. . . Bill Kenny—★★★★ *I Believe in the Man in the Sky* / ★★★★★ *When the Chimes Ring* (Decca 28868). Not precisely Nat Cole.

Frankie Laine—★★★★ *Blowing Wild* / ★★★★★ *Answer Me* (Columbia 4-40079). *Wild* is a ballad of the oil fields and the background to the new film of same name. I should be a hit. . . Chuck Miller—★★★★ *Am I to Blame* / ★★★★★ *Count Your Blessings* (Capitol 2613). New singer is a man to watch. Both tunes are simple and pretty; Chuck has an easy, relaxed style that could catch on. . . Dick Noel—★★★★ *From This Moment On* / ★★★★★ *Hot Dog!* That *Made Him Mad* (Decca 28901). Big-voiced singer has noticeably lax intonation on *Moment*, gets little to work with in the narrative blues backer.

Frank Parker-Marion Marlowe—★★★★ *Romance* (Columbia CL6267). LP consists of some of the well-known standards (*Blue Moon*, *Make Believe*, etc.). It's pleasant listening for romantics. . . Les Paul and Mary Ford—★★★★ *Don't Cha Hear Them Bells* / ★★★★★ *The Kangaroo* (Capitol 2614). Les' arrangement of the old revival standard is too gimmicked-up for maximum effect. Other side, instrumental, has some tricky chording. . . Louis Prima—★★★★ *Barnacle Bill* / ★★★★★ *Shepherd Boy* (Columbia 4-40064). Gravel-throated bandleader runs rampant over the oldie, which should get a new ride from the jocks. Reverse isn't much. . . Johnnie Ray—★★★★ *Please Don't Talk About Me When I'm Gone* / ★★★★★ *An Orchid for the Lady* (Columbia 4-40090). *Gone* won't get much talk, although done in fine upbeat fashion. The other tune is Ray singing a ballad straight. Strange things are happening.

Frank Reardon—★★★★ *If You Should Leave Me* / ★★★★★ *Shalaree, Shalaree* (Coral 61053). Newcomer to the label has excellent version of *Leave*, somewhat in the Sinatra style. Flip is a litting piece. . . Felicia Sanders—★★★★ *Embrasse / Melancolie* (Columbia 4-40085). Felicia gives the French-style lyric the proper caress. The second side drags. . . Lu Ann Sims—★★★★ *I Won't Be Home Any More* / ★★★★★ *You Could Be My Love* (Columbia 4-40084). Youngster gives the Hank Williams c&w a fine pop finish. *Love* is not as well done.

Jo Stafford-Frankie Laine—★★★★ *New Orleans* (Columbia CL 6268). . . This LP with tunes about New Orleans and thereabouts has some bright moments. But Jo does just an ordinary job on several of the tunes, reduces the effectiveness of Laine's work. . . Paul Weston—★★★★ *Caribbean Cruise* (Columbia CL 6266). Fine Sunday afternoon listening with such old favorites as *Summer Night*, *Adios*, and *Per-*

fidia. . . Vicki Young—★★★★ *Pink Shampoo* / ★★★★★ *When You Love a Fella* (Capitol 2615). *Shampoo* is a clever novelty. *Fella* doesn't rate as well.

Dance Bands

Leroy Holmes

Alone Together
★★★★ *I Guess I'll Have to Change My Plan*
★★★★ *You and the Night and the Music*
★★★★ *I See Your Face Before Me*
★★★★ *Something to Remember You By*
★★★★ *I Love Louisa*
★★★★ *Dancing in the Dark*
★★★★ *High and Low*

Rating: ★★★★★

Here's one of the neatest dance packages of the season—songs by Howard Dietz and Arthur Schwartz, tastefully arranged by Holmes, and played sparkingly by his studio assemblage. The arrangements fit the tunes neatly, tempos are admirably suited for dancing, and the band is a crack one. A collection most certainly worth your inspection. (MGM E215)

Ralph Marterie

★★★★ *Love for Three Oranges*
★★★★ *All That Oil in Texas*

Precise handwork gives *Oranges*, the familiar theme of *The FBI* in *Peace and War*, a chance to really break open. *Dragnet* sure started something. *Oil* is sung by Larry Ragen, is a try at emulating Ralph's *Crazy Man Crazy*. (Mercury 70248)

Nelson Riddle

★★★★ *Martin Kane Theme*
★★★★ *Make Believe That You're in Love with Me*

Another TV-radio theme, this one diametric to *Dragnet* and the others in volume and insistence. It's done richly by Riddle in his first solo bandleading date for Capitol. *Believe* has good melody and lyrics and is sung by Pat Auld, the saxman's wife. You'd never know she'd been away from professional singing for some seven or eight years. This is a side to keep an eye on. (Capitol 2609)

Country

Goldie Hill

★★★★ *I'm Yesterday's Girl*
★★★★ *Let Me Be The One*

Goldie Hill has been reaching for the best seller lists with increasing frequency and should find herself home free with this platter. *I'm Yesterday's Girl* is done in a fresh

and appealing manner and is one of the best sides cut by this singer. (Decca 28898)

Carl Smith

★★★★ *Satisfaction Guaranteed*
★★★★ *Who'll Buy My Heart*

Smith comes up with two sides which could easily be winners. Good backing includes a bouncy tune in *Satisfaction* and a slower weeper in *Heart*, with both sides done in typical Smith fashion. (Columbia 21166)

Rusty Wellington

★★★★ *Dog-Gone It Baby, I'm In Love*
★★★★ *Every Precious Memory*

Working with his Blue Ranger, Wellington may have a couple of healthy sellers in his latest release. Again there is contrast in the two sides, with the novelty tune offsetting the ballad. (Arcade 116-B)

Ferlin Huskey

★★★★ *Walkin' And Hummin'*
★★★★ *I Wouldn't Treat A Dog*

One of the fastest rising singers in the C & W field shows continued advance in his two new sides, with *Walkin'* getting the nod as another potential top seller. Both sides have excellent backing, and the lyrics also help sell this one. (Capitol 2627)

Skeets McDonald—★★★★ *I Need Your Love* / ★★★★★ *Looking At The Moon* (Capitol 2607). Singer has shown off to better advantage in previous attempts. . . Hank Williams—★★★★ *Calling You* / ★★★★★ *When God Comes* (MGM 11628) cut shortly before Williams died, these two sides will undoubtedly get a big play from his legion of fans. . . Ann Jones—★★★★ *A Big Fat Gal* / ★★★★★ *Lonesome Without You* (King 1264). *Gal* may strike gold, but flip just isn't in the running.

Kidiscs

★★★★ 6 to 11, *Barber of Seville*. Intelligent adaptation by Marvin David makes this a surprisingly (Turn to Page 13)

Gretsch Spotlight

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Remo Belli is half of the active Remo Belli-Roy Harte Drum City Shop in Hollywood. Besides and between time he plays—with such stars as Betty Hutton Variety Show, Billy May, Dick Stabile, Jimmy Zito, Bud Freeman, Max Miller. Remo says that to be tops a drummer has to feel completely at ease with his drums—really know them, know what they'll do. He recommends Gretsch as most responsive, best-sounding. Says, "Gretsch Broadkasters, greatest drums I ever owned."

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'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

Popular

1. **I Want To Be Evil**, by Eartha Kitt. Victor 47-5442.
You won't hear this one on your radio, but it's worth a trip to the record shop for a listen.
2. **Glenn Miller Limited Edition**. Victor LPT 6700.
Another reminder to the legion of Miller fans that here is exactly what they've been shouting for for years.
3. **Invitation**, by Les Brown. Coral 61047.
A beauty of a side from Les. Listen to it.
4. **Lover Come Back to Me**, by Nat Cole. Capitol 2610.
Nat's got another winner, musically and commercially.
5. **Love of Three Oranges**, by Ralph Marterie. Mercury 70248.
Could be another *Dragnet*.

Jazz

1. **Wynton Kelly**. LP, Blue Note BLP 5025.
The 22-year-old Wynton Kelly displays skillful maturity in his first solo LP. The choice of tunes is fine too.
2. **A Bunny Berigan Memorial**. EP, Epic EG 7005.
Four collectors' items that bring back the bracing Berigan horn as well as other examples to remind the young that jazz was often good in the '30s too.
3. **The Modern Jazz Quartet**. LP, Progressive PRLP 160.
John Lewis, Milt Jackson, Kenny Clarke, Percy Heath in a near perfect fusion of invention and execution.
4. **Al Cohn Quintet**. LP, Progressive PLP 3004.
Al, Nick Travis, Max Roach, Horace Silver, and Curly Russell swing through a fresh, exciting session.
5. **New Directions Volume 2**. LP, Prestige PRLP 150.
Hall Overton, Teddy Charles, and Ed Shaughnessy explore new and unfamiliar material in an absorbing experiment.

Country & Western

1. **I'm Yesterday's Girl**, by Goldie Hill. Decca 28898.
Following the Hank Thompson lead, this one should gather plenty of sales.
2. **Calling You**, by Hank Williams. MGM 11628.
Hank's fans will find this one of his best efforts in the religious field.

Classical

1. **Franz Xaver Richter: String quartet/Karl Stamitz: String Quartet**. New Music Quartet. Bartok BRS915.
Unfamiliar but highly rewarding fiddling of rare vintage.
2. **Castellnuovo-Tedesco: Guitar concerto**. New London Orchestra, Segovia. Columbia ML4732.
Interesting chance to hear the guitar virtuoso at work with orchestra.
3. **Villa-Lobos: String trio**. Alexander Schneider, Milton Katims, Frank Miller. Columbia ML2214.
First recording, and a good one, of semi-romantic gem of 1945 crop.

Gretsch Spotlight

Buzzy Drootin's A "G.G." Rooter



Buzzy Drootin is part of the reason for the nightly pilgrimages down to Eddie Condon's famous emporium of jazz in New York's Greenwich Village. According to Buzzy, that powerful percussion sound the fans love so well is strictly "G.G.", decoded to mean Great Gretsch. Buzzy finds his Gretsch Broadkasters ideal for his driving Dixie beat, says "Gretsch Broadkasters, greatest drums I ever owned."

New Jazz Label

New York—Seco Records, which has specialized in Latin-American music, will soon inaugurate a new jazz label. Al Haig, Stan Getz, and others have recorded for Seco in the past, and the label finally decided to add a subsidiary in the jazz and rhythm and blues field. Title has not yet been selected.

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Records

(Jumped from Page 12)

interesting record. The strangeness of the language and the rapid tempos make for attentive listening (Mercury Childcraft 38) ... ★ 6 to 11. **Jack and the Beanstalk**. Besides being a routine performance, one cannot recommend a story for children that makes stealing a trait to be admired. The golden egg-laying rooster and the magic lyre belonged to the giant, didn't they? The giantess hides Jack, for which good deed the kid steals the treasured gimmicks and kills the giant for good measure when chased (Mercury Childcraft 36) ... ★★ 6 and below, **Three Little Fishies**. (Itty Bitty Poo). Saxie Dowell's big hit back in a good, cute interpretation by Big Jon Arthur and the "No School Today" cast with orchestra and sound effects capably handled by Jimmy Carroll (Decca 88128)

★★★ Mickey Mouse's Birthday Party 6 to 11

This salute to the most famous of the Disney animated cartoon characters is a fine addition to the Capitol reader-album series. All the Disney creations are on hand to celebrate Mickey's 25th birthday. They are all here—from the Three Little Pigs and Snow White through Pinocchio, Cinderella to the latest—Peter Pan and Alice in Wonderland. With Donald Duck cueing the listener when to turn the pages of the reader bound into the album, the parade of stars continues for four sides.

The result is very good listening for those children who are familiar enough with the various voices to establish correct identification. The appeal, therefore, is primarily to the children of school age, they being more apt to be regular movie-goers. The ability to understand the various voices without watching animation requires a conditioned ear.

A full orchestra under Dave Cavanaugh reproduces the same lively tempos and general gay air that we have heard in the Disney cartoon scores. Alan Livingston's continuity makes the segue from one character to another seem understandable. Stan Freberg of *Dragonet* fame is given ambiguous billing as being "with the original voices of Mickey Mouse." (Capitol 3165)

Hugo Peretti

★★★ Rocket to the Moon 6 to 11—for Boys Only

If you must be present when this is played, be sure to wear the correct protective devices that the space age demands. This is a boy's record and he is not going to allow the narrator (good but unknown) to do a single. When the sound effects simulate the "blast off" and arrival into outer space, the cacophony from audience is futuristically terrifying. The story treatment is restrained, however, and succeeds in making the moon excursion believable. (Mercury Childcraft 35)

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DOWN BEAT

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Nov. 4. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

	Position Last Issue
1. Vaya Con Dios Les Paul-Mary Ford, Capitol 2486.	1
2. You, You, You Ames Brothers, Victor 47-5225.	2
3. Dragnet Ray Anthony, Capitol 2562.	5
4. Oh Pee Wee Hunt, Capitol 2442.	4
5. St. George and the Dragonet Stan Freberg, Capitol 2596.	—
6. Crying in the Chapel June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762.	3
7. Ebb Tide Frank Chacksfield, London 1358; Vic Damone, Mercury 70216.	9
8. Eh, Cumpari Julius LaRosa, Cadence 1232.	6
9. Rags to Riches Tony Bennett, Columbia 4-40048.	—
10. Many Times Eddie Fisher, Victor 47-5453.	—

Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

1. I Love Paris Les Baxter, Capitol 2479.	10. Lover Come Back to Me Nat Cole, Capitol 2610.
2. Pa-Paya Mama Perry Como, Victor 47-5447.	
3. From Here to Eternity Frank Sinatra, Capitol 2560.	
4. Ricochet Teresa Brewer, Coral 61043.	
5. In the Mission of St. Augustine Sammy Kaye, Columbia 4-40061.	
6. I Want To Be Evil Eartha Kitt, Victor 47-5442.	
7. Love Walked In The Hilltoppers, Dot 15105.	
8. Three O'Clock in the Morning Monty Kelly, Essex 328.	
9. When My Dreamboat Comes Home Kay Starr, Capitol 2595.	

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Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff, except those initialed by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Bunny Berigan

I Can't Get Started with You
Solo Hop
Dixieland Shuffle
Let's Do It

Rating: ★★★★★

All hail to new label, Epic, for bringing out four Berigan reissues of much interest musically as well as historically. Epic goes badly, though, in providing no discographical data.

All except *Solo Hop* were Vocalions. Started is the 1936 version with Bunny's vocal superior to the later Victor (dig the horn-like phrasing). Artie Shaw is on clarinet; Forrest Crawford has a brief tenor solo, and Bunny wraps it up bitingly. Jack Teagarden is supposed to be in the studio, but he must have blown over 16,000 cycles. Mort Stuhlmaker is on bass; Dave Tough, drums; Eddie Condon, guitar; and a 20-year-old named Joe Bushkin on piano.

Glenn Miller's *Solo Hop* was a 1935 Columbia with a booting Eddie Miller sounding like Bud Freeman. Always-underrated Johnny Mince has a fine clarinet chorus. Compare it with what most of his contemporaries were doing then. Bunny's final bars express his feeling about Louis. Rhythm has Ray Baudie, Claude Thornhill, and Delmar Kaplan. The second trumpet is Charlie Spivak.

Dixieland Shuffle (1937) had been made a year before by the Bob Crosby band. It was hoisted from Chicagoan Thomas A. Dorsey's *Riverside Blues* (recorded by King Oliver). Matty Matlock blows the traditional clarinet chorus, and the tasty trombone sound is Ford Leary's. That bassist is Arnold Fishkind.

Let's Do It is from the same date and though the least interesting of the four sides, it swings and has a hard-riding Berigan solo. The 1937 sax section voicing is still more modern than that of a lot of 1953 (chronologically) dance bands. Reproduction is good. Next time maybe the personnel? Think of all those fine old Arabian Vocalion masters to come. And man, Bunny is certainly missed! (Epic EG 7005)

Teddy Charles' West Coasters
The Man I Love
Levonne
So Long Broadway
Paul's Cause

Rating: ★★

A surprisingly sketchy date from Teddy. *The Man I Love* sounds like a warmup exercise, while the three desultory originals have little of thematic value. Chief interest solo-wise is 13-year-old altoist Frank Morgan. Musicians visiting the coast have reported him as extremely promising. Hard to tell from his brief solo spots here, though they quicken the desire for

more extended hearing. Wardell Gray, Teddy, Dick Nivison (bass), Sonny Clark (piano), and Larry Marable (drums) can do much better than this. (Prestige PREP 1307)

Buck Clayton-Marlowe Morris

Basic Organ Blues
'S Wonderful

Rating: ★★

There are times when an EP devoted to one number a side can be too long. Buck, who recorded these in March on the day before he left for Europe, is superb—especially on the opening extended chorus on *'S Wonderful*. But there are long stretches of cliché-ridden solos by Morris on the Hammond organ and Jerome Darr on guitar. Les Erskine is the drummer.

Morris and Parr do find something of their own to say on the Gershwin, but their blues talk has been overheard, not felt. Now if Buck had been given the whole EP with just rhythm, this would have been a ball, because when Buck is in form, his quiet inventiveness would have no trouble holding a listener all night, let alone just on an EP.

The recording is all too good technically—the whole nouveau riche horror of that Hammond organ sound comes through with lethal clarity. (Epic EG 7009)

Miles Davis

Tempus Fugit
Enigma
Ray's Idea
Kelo
I Waited for You
C.T.A.

Rating: ★★

A largely inconclusive session—except for Art Blakey. Recorded in April, before Miles left for the coast, the sides contain some of his better recent solo moments, but he rarely seems to feel wholly free or relaxed.

Davis is at his best here on the two bittersweet ballads, Walter Fuller's *Waited* and J. J. Johnson's *Enigma*. Being primarily a lyric trumpet player, Miles does generally express himself more memorably at slow and medium tempos. His intonation is not the steadiest nor is that of some of the ensemble choruses (e.g., *Tempus Fugit*).

J. J. is almost always apt but is not given enough space to extend his ideas. Young tenor Jimmy Heath, Percy's brother, displays—as of this date—little tonal or imaginative distinction. Pianist Gil Coggin isn't heard fully enough to warrant expanded appraisal, but I'd certainly like to hear more.

Percy's bass work is first-rate, and his tone has become more full and sure over the last two years. It is Art Blakey, however, who rides through these sides like William The Conqueror. Not only does

he lay down a remarkable, swinging beat, but his individual aid to each soloist is reminiscent of the imaginativeness of the late Sid Catlett (hear Art behind Johnson in *Tempus Fugit*).

That third star is wholly due to Blakey. (Blue Note LP 5022)

Tony Graye

Grave-Blue
'S Wonderful

Rating: ★

A study in stereotype. Not that the musicians sound intrinsically incompetent, but rather because they choose to play a six-minute digest of many of the weary figures all of us have heard in clubs across the country while waiting for the main band to go on.

Graye, bassist Slam Stewart, drummer Rick Ricci, and especially pianist Marv Lewis do indicate in the interstices that they still know better—so why this? (Saxon 109)

Wynton Kelly

Cherokee
Crazy He Calls Me
Blue Moon
Born To Be Blue
Moonlight in Vermont
There'll Never Be Another You
I've Found a New Baby
Good-Bye

Rating: ★★★★★

A most satisfying addition to Alfred Lion's important *New Faces-New Sounds* series. Kelly, who worked with Dinah Washington, Dizzy, and Lester among others, is now in the army. This was his first date under his own name, made before he joined Dizzy. He displays technical ease, a well-absorbed contemporary orientation, and a fresh, individuated approach.

Cherokee contains a happy, sure-fingered swing, along with off-handedly humorous phrasing. *Crazy* is maturely tender and, as in all of these, illustrates Kelly's powerful gift for understatement. Listen here, too, to the tasteful simplicity of his flowing variations on the melodic line.

Blue Moon becomes a quiet stomper (that's no paradox, as you'll hear). This man swings from inside and so doesn't have to cudgel the piano. Mel Torme's *Born To Be Blue* is beautifully shaded as is the Benny Goodman *Goodbye* theme (Gordon Jenkins).

Wynton has a challenging sense of dynamics many of his contemporaries might well ponder. Oscar Pettiford's full-bodied solo on *Born To Be Blue* (he's also on *Moon*) is all too short and is really only the beginning of what could have been a remarkable chorus.

These were recorded in July and August of 1951 when Wynton was

20. Wynton Kelly, when he leaves the army, has so much ahead of him, and, as a result, so have we. (Blue Note BLP 5025)

Willie (The Lion) Smith

Charleston
Old Fashioned Love
The Mule Walk
If I Could Be With You
Caprice Rag
Porter's Love Song
Carolina Shout
Daintiness

Rating: ★★

An obviously well-deserved and thoughtfully executed tribute to seriously ill James P. Johnson. The Lion, together with James P., was an important influence on jazz piano playing and he too has composed prolifically though not with the overall success of James P.

Willie moves through the rags, stomps and distinguished ballads affectionately. And reminiscently, too, one would guess. Aside from the fact that it's bracing to hear a two-handed piano player these days, Willie shows a somewhat wider range of dynamics here than is usual in his work. It's also interesting to compare his interpretations with those of James P.—where the latter are available.

Old Fashioned Love, for example, gets a strangely effective masked treatment with a sound and rhythmic understatement very similar to James P.'s work on *The Dream* and *The Boogie Dream* on the recently reissued *New York Jazz LP*. An allied kind of early morning handling is also given to *If I Could Be With You* and *Porter's Love Song*.

Willie provides some of the year's best rag and stomp playing in his individual versions of the others, and all through, there is his striding beat. He opens and closes the LP with a few bars of his own *The Lion's Theme* which would be worth hearing all the way.

At one full sitting there may well appear to be some sameness to the collection, but if you keep it on hand to dip into when the mood arises, you may find it a valuable aid to relaxation. After all, if we can enjoy both Robert Burns and Dylan Thomas, why not the Lion and Bud Powell? (Blue Circle 1500-33)

Jazz Flourishes
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Chicago—Not since the days of the Dreamland cafe and the Sunset cafe, and the myriad of clubs that used to flourish there, has this city's south side been as active jazzwise as it is now. Nearly a dozen clubs have swung to a jazz policy in the last few months and are beginning to give Loop owners strong competition both businesswise and when it comes to bidding for talent.

Currently, Lester Young is blowing his tenor sax at the Bee Hive, which switched from a Dixieland policy last spring. Miles Davis is headlined at Nob Hill, Eddie Chambliss is at the Bagdad, and pianist Horace Henderson continues to lead his group at the Strand. The full-blown sounds of the Red Saunders orchestra keep coming from the De-Lisa.

And set for near-future bookings are Charlie Parker at the Bee Hive on Nov. 25 for three weeks and Flip Phillips at Nob Hill.

The Cadillac club, however, has lined up the biggest roster of names, starting off Dec. 9 with Stan Getz for two weeks, to be followed by Johnny Hodges on Jan. 5, Milt Buckner, Dizzy Gillespie, and Lynn Hope.

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- Pop'n Mambo
La Rumba No Se Acabo
El Mambo

- Definitivamente
Golpecito
Pregon Del Aguacatero

- Roy Roy Mambo
Ay Que Mambito
Up & Down Mambo

- Boco Boco
Esto Es Felicidad
Mambo Mona

- Tumba Y Tambo
Zambele
Levante Manuel

- Tenderly
Mucho Swing
Love For Sale

- Cuban Nightingale
Over The Rainbow
Body and Soul

- Viva El Picador
Flor De Aragon
Mi Jaca

- Manton Chulapon
Divina Espana
Islas Canarias

- El Choclo
A Media Luz
Adios Muchachos

- Friqui Tin
Tumbando Caña
Mucho Que Mucho

- Maria Dolores
Que Va
Amapola

- The Parrot
Cuanto La Gusta
El Cumbanchero

- Quizas Quizas
Tres Palabras
Tres Lindas Cubanitas

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Tico-100 Volume One

- Besame La Bembila
A Los Muchachos De Belea
No Cuentas Conmigo
- Joe Lustig Mambo
Donde Estabas Tu

TITO RODRIGUEZ

Tico-102 Volume Two

- El Mambo Hop
Mambo Gee Gee
La Renta
- Earthquake
Maina Gol

TITO RODRIGUEZ

Tico-104 Volume Three

- En Bolondron
San Fernando
La Yuca
- Ay Mariano
La Media Naranja

TITO RODRIGUEZ

Tico-108 Volume Four

- El Campanero
Tony & Lucille Mambo
Chiqui Bop
- Hay Craneo
Arden Night

TITO RODRIGUEZ—Mambos

Tico-112 Volume Five

- Blen Blen
Sun Sun Babae
Ya Soy Feliz
- Bailala Hasta Las Dos
Mambo With Killer Joe

TITO RODRIGUEZ—Mambos

Tico-115 Volume Six

- Luna De Miel
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JOE LOCO TRIO—Mambos

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Talk Of The Town
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- September In The Rain
Lover

JOE LOCO TRIO—Mambos

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Perspectives

Trend To Country Music Shapes Up In Bay Area

By RALPH J. GLEASON

Without a doubt, one of the strongest trends in music in the last decade has been the increasing interest in western, folk, hillbilly, call-it-what-you-will.

In the Bay Area alone, there are more western disc jockey shows than there are any other kind, and all of them are money-making programs with a solid, loyal, and buying audience.

Own Airshow

Western music has proved to be such an important factor in the listening habits and buying habits of the people in this region that one of the largest regional beer companies has inaugurated an entire program catering to this audience.

The beer company has long sponsored the *Music Box* on dozens of Pacific Coast stations playing pop discs every night, and supplementing this by mailing a list of the top requests to record stores each week. Now this has been expanded to include a number of western music shows utilizing local western personalities and tying-in with mailing lists of the top western discs to record dealers in the territory.

Cactus King

King of the Bay Area western jocks is grey-haired Cactus Jack (Cliff Johnson) who has been saying "howdy" to his "neighbors" for 11 years on KLX in Oakland. Jack, an ex-sports announcer who migrated to the Bay Area from Chicago years ago, was the first to personalize the western jockey style here.

Dude Martin, another local cowpoke, was on the air for 17 years here but doubled as a bandleader. Jack has doubled as a songwriter with Bob Wills, whom he formerly managed and whose first Pacific Coast tour he organized. With Wills, Cactus wrote *When the Flag Was Raised on Iwo Jima*, a somewhat successful ditty of World War II.

Long Horn Joe

Long Horn Joe (Wally Elliot) has built up a successful western show on KROW in recent years and has expanded his activities so that he controls the bulk of the one-night booking of western and country artists in Oakland and Richmond.

Cottonseed Clark, who has the top program on the all-western station KKSM in San Mateo, just down the peninsula from San Francisco, handled the promotions in that area and between personal ap-

pearances and his radio and TV (he's now on KGO-TV, too) has become extremely important in the western picture locally in recent years.

A Newcomer

Newcomer to the local scene is Jimmy Dolan—Ramblin' Jimmy—a Capitol record artist who has taken considerable daytime time on KYA in San Francisco for a folksy show. There are also western shows on KGYW, Vallejo, and San Jose's KXRX is now almost completely western.

The music is as commercial as ice cream on a hot day, and in a territory like this, a solid plug from a western jock will move more people into a store than any comparable program around. In recent months Cactus Jack and some of the other western jocks have dabbled a bit in Dixieland. Jack now features a nightly half-hour Dixieland show on KLX.

Shaw's New Gramercy 5

(Jumped from Page 1)

well be the framework for Tommy finally to acquire the credit due him as a major contemporary bassist.

Joe, Tal, and Hank Jones also swing inherently—or so it has always struck this listener. Shaw, whatever other reservations I have about his playing, has always swung, and all through the years has been rhythmically superior to Benny Goodman, for example, though Benny at his best cut him in tone and conception. Shaw, too, chooses very sensible tempos for a group like this and for the aim he has in mind.

Evolution to Come

As for the ensemble, soundwise this is going to be an interesting evolution to hear. Conscious of the limitations of the instrumental setup per se, Shaw nonetheless is building a set of tonal balances that may surprise you both on re-

ords and in a quiet club—something the Embers recently has not resembled until after 2 a.m.

For one thing, set up in front of the clarinet is a standup megaphone of the sort that Hal Kemp's band and later Johnny Long used to use. This one has been cut off halfway through the handholes on each side. Its aim is to mask the sound of the clarinet in certain ensemble passages, because the clarinet overtones are sharper than those of the vibes, guitar, and piano.

By playing his clarinet into the megaphone on specific passages, Shaw acts as a blending bridge between the dissimilar overtones of the other instruments. In the process a ring develops between vibes, clarinet, guitar, and megaphone that produces a sound which is a synthesis of the instruments and which on records will be distinctively difficult to identify. It's particularly effective on the lower end of the scale.

Piano Work

Another noteworthy aspect of the Shaw unit is the function of the piano. Shaw is opposed to the either/or attitude that dismisses the piano entirely from the group or else uses it as primarily a percussive, chord-feeding instrument with only solo license. Under the Shaw setup, Hank Jones functions largely as soloist and as accompanist for Artie on the latter's choruses.

As a result, the rhythm section sound is lighter—Potter and Best certainly provide all the rhythmic push needed. Joe Roland, because he can play four-part chords, is the chief feeder for Tal Farlow and Farlow, in turn, backs Joe.

During choruses by Tal or Joe, Shaw will play a riff to Jones who'll answer back, and that serves as a base for Shaw's chorus when it comes up. All during the set, each man will contribute a set of figures behind a soloist when and if he feels it fits. So there is a degree of flexible movement not only in individual solos but in and through them from the rest of the band.

Repetitive

Where the tightness occurs—and there is too much—is in the structured openings, middles, and closings. On originals like Shaw's *Lyric* and *Lugubrious*, this necessary scaffolding is sparsely right. But on most of the old and rather dated Gramercy 5 and other Shaw-associated numbers (*When the Quail Come Back to San Quentin* is a ringing example) there is a tiring and repetitious effect due to the banality of the figures themselves.

The unit does need a larger book

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Jazz And C & W Have Much In Common: Stone

(Jumped from Page 5)

Starr, Patti Page, and Guy Mitchell, who got his start with Dude Martin in San Francisco. And I guess most people know that Les Paul got his start as a "hillbilly guitarist and singer" on a Chicago radio station.

I mention the foregoing only to establish the fact that identification with the country & western field can in no way detract from the stature of either a musician or a singer.

The important factor about the music is authenticity and sincerity. That is the indispensable factor—and it's there in every successful song or record, even in the satires like Jo Stafford's *Timothyshun* and the takeoffs of Homer and Jethro.

How Band Works

The band I have at present at the El Monte ballroom, and use on all of my record dates, is certainly one of the most successful, so I think a description of it and how we work will serve as the best possible definition of western music as it applies to dance music.

My combination, which I have evolved as the best-around western music dance band and still adaptable for records and television, is composed of alto and clarinet (Larry Tyce), trombone (George

and one of a higher caliber. The Shaw originals and Johnny Mandel's *Krazy Kat* are pleasant but of no large thematic interest of themselves. What moves them is the first-rate musicianship of the men in the group. And these sidemen need constant stimulation to play at their best every night—another reason why the book should be added to. And what better source of new material than these five musicians themselves, all of whom write.

This unit does not and may never provide the excitement peaks that the Brubeck quartet or Bird or the Getz group propel on exceptional nights. But there are few places in the current small band jazz scene where you'll find musicianship of the consistency of this unit's, particularly when it has a minimally receptive audience. Obviously when the conversation is so loud that the men can't hear themselves, the music will suffer, but given reasonable quiet, this group is a gentle gasser.

Bruns), piano (Les Taylor), drums (Roy Harte), accordion (Billy Lee), steel guitar (Speedy West), standard guitar (Jim Bryant), violin (Harold Hinsley), and bass (Al Williams).

We play entirely from "head arrangements," even though the boys who form the rhythmic backbone of the band, and Hinsley, the violinist, are all schooled musicians who would be at home in any type of musical organization from a pop combo to a symphony. Roy Harte, my drummer, says that he plays pretty much the same way in my band that he did when he worked with Howard Rumsey's Lighthouse All-Stars. All of the solo men have complete freedom on their ad-lib solos.

All Types

For dancing, we play everything from pop tunes to folk tunes, but always with the same over-all treatment. Our western music flavor is just inherent in our combination and the style developed by the key men in the band.

In attempting to define what western-style music has become I dwell on my own band because I feel it illustrates the story of what can be accomplished with this type of music to reawaken public interest in dancing and dance music.

Gretsch Spotlight

Sam Ulano Is Drum Star-maker



Sam Ulano

Head of an outstanding modern drumming school with many "name band" drummers to its credit, Sam Ulano is respected by top drummers everywhere. Sam has also authored such

widely-used books as "Bass-Bops" and "Rudi-Bops", to help pass along his know-how to up-and-comers. He's one of the successful N. Y. teachers who advise their pupils to start with Gretsch, and stay with Gretsch all the way to the top. Says Sam, "Gretsch Broadasters, greatest drums I ever owned."

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Gretsch Spotlight

Roy Harte A Hit On Capitol Disks



Roy Harte

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The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

George Gives No Oscar To Oscar

When George Shearing first took the blindfold test—in May, 1948—he was an obscure \$66-a-week intermission pianist at the Three Deuces on 52nd Street. After listening to records of everything from Dixieland, swing, and JATP to Frank Sinatra and J. J. Johnson, he wound up with a blanket endorsement of bop.

Nothing much has changed since then except that George is grossing about \$4,934 more a week and bop has become something you just don't call by name. For his new test piano records were used exclusively, including three by compatriots of his (2, 3, 9) and a couple that emulated the Shearing Quintet (5, 9).

George was given no information whatever, either before or during



George Shearing

the test, about the records played for him.

The Records

1. Wally Rose. *Scott Joplin's New Rag* (Col.) Rec. 1952.

It was obviously made by somebody that knows what he's doing; and there's nothing like having ideal conditions, of course, for recording. The out-of-tune piano helps tremendously.

It's a very early record; sounds more like it's played as a gag or something. I don't know . . . I obviously don't like it, but I appreciate the fact that it's in good taste as far as that sound is concerned.

I'd give it one star. It's primitive musically but it isn't out of context—like, for instance, somebody being given some modern chords to play on an old-time piano. One star.

2. Marian McPartland. *Moonlight In Vermont* (Savoy). Max Wayne, bass.

It's a shame that the last chord is almost too much out of context—the rest is very much in context and very much fundamental and in pretty good taste. The bass sounds more like a cello. I don't have very

much idea who this is, but I like it. Three stars.

3. Ronnie Ball Quartet. *Spike's Delight* (Discovery). Ball, piano; Spike Robinson, alto.

I find it rather dry. Almost too much going on in the rhythm for my own personal taste, though I feel that it's again in context and good taste for what it is.

When somebody plays exactly like Bird, sometimes it's a little difficult to tell . . . anyway, I like it.

The pianist sounds a little like Bud—I like him. I don't know who it is, but whoever it is Bud has so much more continuity. I'd give it three.

4. Kenny Drew. *Lover Come Back to Me* (Blue Note). Curly Russell, bass; Art Blakey, drums.

Someone else that likes Bud a lot, if it isn't Bud. If it is Bud, it's the clearest ending I have ever heard him do. Bud usually seems to enjoy himself so much, but he has only two or three different endings.

You've stumped me again. I don't know who it is. I think once again the rhythm could be a little clearer and it could be a little more clear-cut, idea-wise, but the spirit is there. I'd give it two.

5. Reinhold Svensson. *Because of George* (Prestige). Putte Wickman, clarinet.

I guess I must be queer for organized jazz—I love it—any sound. It took me a little while to realize that that was a 12 bar blues thing—it's very unusual. I like it. The clarinetist sounded like Buddy.

What can I tell you? Three—I liked it . . . No I changed my mind—four!

6. James P. Johnson. *Keepin' Out of Mischief Now* (Bruno.) Rec. 1950.

Well, this is someone who likes Fats Waller . . . he likes Stacy a little bit, also Zurke. This is more likely to be a real old one, older than the other one which sounded as if it were a gag.

Because of the existence of modern music, I don't necessarily say

that I don't listen to anything old. I still like it, particularly like some of the old Teddy Wilson sides. But modern music definitely takes some sort of preference, as far as jazz is concerned; therefore, I haven't been keeping up so much with the older music.

It isn't that interesting, like Fats, but not with the driving force and personality of Fats. One and a half.

7. Oscar Peterson. *China Boy* (Victor). Frank Gariepy, drums; Bert Brown, bass. Rec. 1947.

It's got a couple of tricks of Andre Previn's but it isn't musical enough to be Previn. If it is Previn it sounds like an earlier one.

The rhythm is very uninspiring, and the choice of the tune wasn't of the best. I think one and a half.

8. Thelonious Monk. *Ask Me Now* (Blue Note). Comp. Monk. Al McKibbin, bass.

This sounds a little like Monk at times. I don't think the touch is quite pretty enough throughout the record for the pretty ballad that it is.

If it is Monk it's a lot fuller than I've heard Monk play. I like that left hand idea. I like that idea of 7th going to 10th—there's nothing new about it, but it always does create a full and satisfying effect in the rhythm.

I would say because of lack of cleanliness and lack of prettiness of touch the record falls as far as these are concerned. Give it two and a half.

9. Norman Burns. *Nearing Shearing* (Esquire). Basil Tait, piano; Comp. Burns.

Of course, the intro and coda are kind of an inversion on the theme of *Strollin'* of John Levy's, which we recorded.

When it comes to organized jazz I think a little more musical knowledge should have gone into it. The choice of notes involved, both the soloists and the composition itself, are not the best. The rhythm gets a little rickety—I think it might be Norman Burns.

I hate to say this, but I'll only give it two.

10. Teddy Wilson. *You're Mine* (Mercury). Jack Noren, drums; Yngve Akerberg, bass.

Accuracy

New York — The sides cut by Eddie Safranski and a group of Stan Kenton sidemen several years ago were reissued recently on an Atlantic EP.

Cover bears the legend: *Eddie Safranski and the Poll Cats — New Orleans Jazz*.

Moreover, Pete Rugolo, who played piano on the date and wrote two of the arrangements, is listed as playing bass.

'Breakfast Clubbers' Inked By Cadence

Chicago — Cadence Records has signed the *Breakfast Club's* Don McNeill and its singer, Eileen Parker, to a recording contract and cut its first dates with them last month. McNeill is waxing inspirational and whimsical readings as performed on the radio show, while Miss Parker will do hymns.

Very pianistic. The introduction had a slightly unsettled appearance, but once the record settled into the chorus it was all in very good taste; technically, and in harmonic knowledge, and in the great use of the left hand.

It has a very strong Teddy Wilson flavor, and yet there's just a couple of spots suggesting Teddy is employing a couple of things that he never used to, harmonically and melodically.

If it isn't Teddy, it might be one of a number of different people—the first one that comes to mind is Billy Taylor. I'd give it four.

Afterthoughts by George

My idea of a five star record is almost anything of Teddy's. Some of the real old big band sides like the old Ellington records of *Koko* and *Harlem Airshaft*. There are so many old good ones. Some of the good Lunceford's, the better Woody's.

You know, for good taste some of the Claude Thornhill ballads are great—they're five star records to me. I think some very high points were reached by the Red Norvo trio recently. Preferably when he had Tal and Red Mitchell.

You didn't play any Brubeck for me. I think the octet sides are—well, a lot of people told me they were over-orchestrated, but they provide a lot of interest for me, if it isn't real, downright swing I'm looking for.

I would say Brubeck lacks the element of swing somewhat. I'm afraid I must say that Brubeck's mind runs along orchestral lines rather than on the pianistic. I think he has a fabulous sense of harmony, and musical knowledge—I think he's a great musician, but I think at the same time that pianistic taste is something that . . . well, I don't think anybody will come up to Art Tatum. Maybe I'm being old and corny, but that's what I think!

Gretsch Spotlight

Big Applause From Jimmy Pratt



Jimmy Pratt

Jimmy Pratt, a man that's used to getting the big applause, turns around and gives it—to Gretsch. Couldn't ask a better man than Jimmy how a drum should sound—he's played with some of the greatest, some of the biggest—Alvino Rey, Boyd Raeburn, Horace Henderson, Les Brown. Well, how should a drum sound? "Like a Gretsch!" says Jimmy (designer of the Jimmy Pratt bass drum tone control, another exclusive feature of those great Gretsch drums).



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Country & Western

**DOWN
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Ballrooms Now Booking Western Swing Bands

By JIM HALSEY, Manager
Hank Thompson and His
Brazos Valley Boys

Many promoters and ballroom operators all over the country are experimenting with a new type of attraction—the western band.

Western and folk artists sell records and do business in parks, theaters, and auditoriums, but a lot of operators are just finding out that western attractions are big business in the ballrooms.

Old Stuff Out West

This type of operation is nothing new in the Southwest or on the West Coast, where thanks to the success of Bob Wills, it is not uncommon for western bands to outdraw the big name pop bands.

There are handicaps though. Actually, there are only about four or five big name western bands in the country, and not all of these travel. Another thing that hurts is that some of the big name record artists will pick up four or five musicians and will call this a western dance band will be touring the



Hank Thompson with
Jean Sheppard

swing band. The time is coming, and I hope in the near future, that at least 10 or 12 good western

Play Western Music And Relax, Says Andy Parker

Hollywood—Musicians who want to lead happy, healthy, and prosperous lives should set their courses toward the western points of the musical and entertainment compass, says Andy Parker, whose vocal-instrumental combo ("Andy Parker and the Plainsmen") first from this field to play a Class-A Hollywood nitery, is now well into the second year of a run at the Plaza Hotel's Westerner Room.

Parker, a tall, relaxed chap who talks and looks the part of a real wide-open-spaces hombre says:

"We Like Our Music"
"In our kind of music you don't find musicians trying to ram something down the public's throat the public just doesn't want. We actually like the music we play and are real happy playing what the folks like."

"No frustration in our business. Some of these so-called cool characters who are driving themselves and others crazy with that wild, phony jazz they call 'progressive,' call us corny—but we sure get a lot of solid satisfaction out of our work."

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"This little outfit I have now. We've been together and working steadily since 1945 with only one change. That's Roy Krubl (accordion)—the 'new man'—he's only been with us for four years. We used to have a fiddle, but now we only use fiddle on recordings." (Capitol Transcriptions.)

The Parker combo is composed of



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Godfrey Winners In Canada Dates

New York—Steve Lacy's Dixieland-styled band started a series of Canadian dates Oct. 19 after having won the Arthur Godfrey Talent Scouts show Oct. 5. Opening two-weeker with options is at the Golden Rail in Hamilton, Ontario, with a tentative booking in London, Ontario, to follow. Unit is booked by the Joe Glaser office.

Personnel includes Lacy on clarinet and soprano; Dick Schwartz, trumpet; Ernie Krickett, drums, and Sonny Marris, piano. Trombonist Pete Hart will be added for the London date. Most of the writing for the group, which features a "cool Dixieland" sound, is by Schwartz.

Parker, rhythm guitar; Roy Krubl, accordion; Clem Smith, string bass; Charlie Morgan, "lead" guitar (electric standard). All sing, with Parker carrying most of the solo burden.

Gretsch Spotlight

Ralph "Pace"—Sets In Society Style



Ralph
Pace

Ralph Pace, drummer with such well-known Society orchestras as Joe Ricardel, Bill Cooper and Sonny Weldon, drums for glamorous debutantes now—once drummed for the not-so-glamorous Infantry. In his spare time, Ralph teaches fundamental drumming, has written a book about it; knows that one fundamental of good drumming is good equipment. Ralph recommends Gretsch as "greatest drums I ever owned."

Folksy Music

By HINTON BRADBURY

Cliffie Stone, owner of Home-town Jamboree on Hollywood's KLAC-TV, has signed a contract with that station giving it his array of talent during the next year for a fee of \$100,000. This the minimum.

This month Rex Allen completes his fourth year as a Republic Pictures star. During that time he has traveled 200,000 miles by air, appeared in 216 cities, and starred in 24 films. His greatest record seller is his current hit, Crying in the Chapel.

Tim Spencer hospitalized in Utah following auto-truck accident . . . Hugh Edwards entering c&w and pop record field with his Alma label, formerly limited to sacred songs . . . Minnie Pearl and Chill Wills top stars at Bill Williams' annual capon dinner for charity in Houston.

Former Eddy Arnold manager Thomas A. Parker and associate Tom Diskin at Hollywood Knicker-

country and playing the leading ballrooms.

Easy To Dance To

Actually, a western band is one of the easiest in the business to dance to, but convincing the ballroom operators in some sections of the country that attractions of this nature will do a big boxoffice is sometimes a difficult job.

I remember that Joe Leher, who owns the Rainbow ballroom in Denver, was one of the hardest to talk into this. Joe is a real sharp promoter, but had never played western dance bands in his ballroom and was rather skeptical as to the drawing power. He finally consented to giving Hank Thompson and His Brazos Valley Boys a Tuesday night, a night that he is normally closed and one of the slowest nights in the week for Denver.

What happened? One thousand admissions were racked up at the box office at \$1.50 apiece. The crowd was different from Joe's regular customers, and it was added, new money that was making profits on an off-night.

Ground Broken

Since this first experiment with Hank Thompson, Joe Leher has played many big western and folk attractions with much success. Bob Wills, Pee Wee King, Wade Ray, Slim Whitman, and Webb Pierce have been just a few that have done big business at the Rainbow.

Joe Leher is just one of the many ballroom operators that in the last year or so have been making a regular policy of playing western swing bands. Tom Archer and Kenneth Moore of Prom, Inc. are both playing dates on Hank Thompson through their ballrooms in December, and eventually this type of operation will be as accepted as the booking of regular "pop" bands.



Hinton Bradbury

bocker handling business for their Jamboree Attractions, fast-growing Chicago c&w talent agency . . . Faron Young, now in the army, wrote current Capitol release while on KP duty . . . Las Vegas hotels already booking western talent for next year's "Heldorado Days" celebration.

Ferlin Huskey and Jean Sheppard on seven-week western tour singing their Dear John Letter and Forgive Me John . . . Charlie Aldrich and his trusty guitar on NBC-TV's Hallmark Hall of Fame . . . Goldie Hill on west coast filling dates for RPM Enterprises . . . Wade Ray and Ozark Mountain Boys complete fourth tour of year with Texas dates . . .

Sitting on Juke Box Jury TV panel show, Jimmy Boyd marked "Miss" after hearing Stan Freberg's St. George and the Dragonet, . . . Country music singer and composer Jimmie Davis, once governor of Louisiana, urged to seek same position in upcoming primary . . . Gene Autry completing 14 years on CBS for Wrigley. Not a miss in 589 programs, except for 28 months in World War II, and 90 percent

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of shows have been live.

Survey shows c&w records account for in excess of 25 percent of all record business, sell longer, and are produced for many less dollars . . . Colwell Brothers in Caux, Switzerland, singing Morgan Poisoned the Water Hole in five languages for delegates from 70 nations . . . Ann Canova, Judy's sister, on the night club circuit with her songs.

Tex Ritter says writer who called Homer and Jethro jazz musicians must have fallen from tree . . . Film fans complaining about rough falls horses are again subjected to in western films . . . Tex Williams rejected South American tour because of TV and radio obligations.

Eastern Circuit

George Thomas Morgan has a hit out on Columbia in which he pairs up with pop singer Rosemary Clooney. It's Withered Kisses, and the other side has You Love Me Just Enough To Hurt Me . . . Webb Pierce, who won third place in the Down Beat Country and Western poll, has a fan club in Nashville, Tenn. Miss Louise Vickers, 1921 West End Ave., is the president . . . Peanut Faircloth of WRDW, Augusta, Ga., in addition to his Decca Record pact has just signed with Bibletone Records . . . Bobby Robbins is currently featured at Shorty Warren's Copa Club, Seacaucus, New Jersey . . . Making the rounds of the Eastern hoedown trail to big crowds are Slim Whitman, Donn Reynolds, Ray Whitley, Iris Leigh, Earl Heywood, Jack Howard, Larry Wayne, Rusty and Ginger Wellington, Jimmy Collett—and, of course Smokey Warren's band continues to break records at the Copa Club.

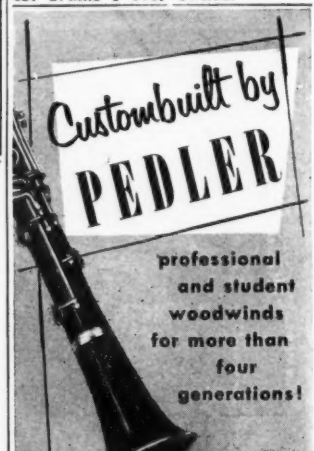
Gretsch Spotlight

Ted Reed Builds New Drum Greats



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Counterpoint

By NAT HENTOFF

Beginning: An Examination Of Jazz Forms

By examining the specific approaches of Hall Overton, Teddy Charles, John Lewis, and others to the problem of increased form in jazz, I think we can all benefit as participants and listeners as jazz evolves.

Let's begin with Overton. Supported by Prestige Records, he, Teddy Charles, and other excellent musicians produced two New Directions albums. (*Down Beat*, Nov. 4.)

Writes In Many Forms

Hall already has written in many forms—among them a string quartet that won the Hans Letz award, a chamber opera, a ballet, an octet for woodwinds, a trio for clarinet, cello, and piano, and *Chiaroscuro* for orchestra.

Here is what Hall writes about New Directions, Volume 2: "Our interest was to exploit the possibilities of group improvisation faced with the challenge of new

and unfamiliar musical material. Both Teddy and I had felt for some time that a great deal of bop had become a series of tired, overdone phrases.

Seek the Unfamiliar

"Once a certain style passes its peak, it's a sign that the musicians have become too familiar with their material, that it presents no challenge to them. By deliberately seeking the unfamiliar we were trying to stimulate group imagination, to bring out a fresh approach to sound from each performer.

"For instance, in *Metalizing* (slow section) where Teddy plays a very delicate trip-hammer rhythm

mic line above the piano chords, it's a fresh, personal conception. Also Eddie Shaughnessy's drum solo in *Mobiles*, which fits the piece perfectly and is a completely different solo than Eddie might have played under normal, familiar jazz circumstances.

Concerned With Control

"... While not any of them are written out, we were definitely concerned with control of our material. Here's what we did:

"(1) We designed each piece in sections. These designs served as formal blueprints just as in the standard 32-bar jazz form. However, the possibilities of form in this sense are endless. We only scratched the surface here.

"(2) We invented motives for each section, which all of us memorized and then improvised on. This, of course, is the same as knowing the right changes in normal jazz style with this exception—most of the motives, as you can hear, are fairly complex in harmonic dissonance. Once having memorized the motive, it is up to the musicians to absorb its true quality and to develop it without destroying that quality.

"(3) In each piece we had to decide upon the general emotional nature of the sections—where we wanted climaxes, etc. This we did not try to control too much, because we feel it would have destroyed the natural flow of ideas and emotional life which seems to exist on a subconscious level in group improvisation.

"In general, I think we succeeded in projecting our ideas. There are imperfections; none of the records are perfect. It is much too early to achieve perfection in such an experimental style. But I think the ideas came across, plus the excitement we felt toward them.

Is This Jazz?

"As to whether this is jazz—the problem of answering lies in definitions. When you take away all the style externals, what you have left are two things: improvisation and rhythmic awareness. Thus, as I see it, jazz need not always be 'swung' against a regular rhythm and 32-bar choruses with tonal harmonies, etc."

Next issue: Teddy Charles, an Overton postlude, and a preface to John Lewis' theories in practice.

A Secret

New York — An unannounced visitor at the Friday session of the Audio Fair was Major Edwin H. Armstrong, inventor of FM.

Not wearing a badge and unrecognized, he wandered through the exhibits asking questions. One bright young man delivered a long lecture to the major on the history and development of FM. Major Armstrong listened quietly and attentively, thanked the young man, and walked away.

Nobody yet has had the heart to tell the lecturer whom he was instructing.

Shaw To Book 'Conover' Band

New York—As a result of its forthcoming Brunswick LP, the Willis Conover-sponsored modern jazz orchestra from Washington, D.C., has been signed by the Billy Shaw Agency.

Billed as "Willis Conover presents THE orchestra: Joe Timer, musical director," the group features originals by writer-arrangers Johnny Mandel, Bill Potts, Jack Holliday, Harvey Leonard, Joe Timer, Ralph Mutchler, and others. Instrumentalists in the 15-piece unit include leading modern jazzmen in the capital like the Swope brothers, Earl and Rob, on trombones; Charlie Walp, trumpet; and Angelo Tompros, tenor.

Conover, the WWDC disc jockey and Washington's top jazz promoter, is also working on the formation and promotion of two other bands—one a swing unit. The Brunswick LP may be the start of a series, depending on reaction to the set.

Gretsch Spotlight

R. V. Brand Plugs Gretsch In West



R. V. Brand

Everybody out in Las Vegas has been talking about Carlton Hayes orchestra at the swank Desert Inn—and about R. V. Brand's own brand of drumming. R. V. modestly passes along some of the credit to his drum outfit. "For show drumming that 'Gretsch Sound' is really great," he says. R. V. plays Gretsch Broadkasters, the same setup selected by 6 out of 10 top winning drummers in national popularity polls.

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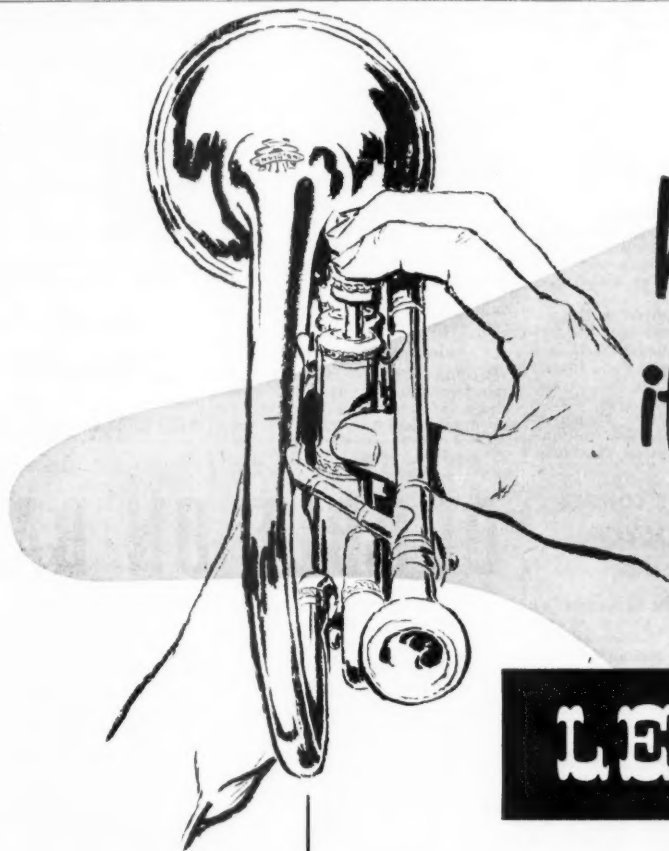


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— Charlie Spivak

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On Instrument Row

Mastro Plastic corporation, makers of all-plastic ukules and guitars, will open a new 28,000 square foot expansion to its New York quarters late this month, Mario Maccaferri, president, has announced. The latest addition, the third such expansion in the last three years, will cost about \$1,000,000, Mr. Maccaferri said. Combined sales of the firm's Islander ukules and Maccaferri plastic guitars are expected to reach \$1,000,000 for 1953, the executive said.

An associate firm, French American Reeds Manufacturing Company, maker of plastic reeds and mouthpieces for woodwind instruments, will also share in the new extension. The Mastro Plant employs some 200 workers on a round-the-clock, six-day-week basis. The firm also produces clothespins, wall tile, movie camera reels and acoustic tile.

"You Can Teach Music" is the title of a new handbook for classroom teachers written by Paul Wentworth Mathews, professor of music education at the University of Missouri. The 178-page volume, designed as an aid for teachers "with no special musical skill and only a very limited knowledge of music," discusses such subjects as how youngsters may be brought into group participation in a music program; how a variety of musical activities may be carried out in a specific classroom situation, etc.

The book also explores the composing of rote songs, rounds, two-part songs; use of the pitchpipe; experimenting with vocal recordings and dramatizations; singing games and folk dances; learning to play an instrument—tuned water glasses, song bells, etc.—and how to teach reading music and rhythmic patterns.

The book, indexed and illustrated with drawings and photographs, is published by E. P. Dutton and Co.

The Connsonata division of C.G. Conn, Ltd., manufacturers of electronic organs, has just completed preparation of a booklet covering "essentials to be considered in evaluating electric and electronic organs." The 22-page booklet, entitled "How To Choose An Organ," discusses such subjects as tone color, maneuverability, and versatility, and is amply illustrated. It is available by writing the firm at Elkhart, Ind.

"Oboe Reeds—How To Make and Adjust Them" is the subject of a new spiral-bound booklet just published by The Instrumentalist Company, Glen Ellyn, Ill.

Written by Robert Mayer and Traugott Rohner, the 54-page work covers such subjects as required tools and cane, shaping the cane, winding the cane onto the tube, scraping the reed, the embouchure, crowing characteristics, and sharpening the scraping knife.

The book is abundantly illustrated with diagrams and photographs and contains a question-and-answer section at the end.

Gretsch Spotlight

Jimmy Snyder Offers Timbale Tip



Jimmy Snyder, now playing the Commodore Perry, Toledo with the ingratiating band of top-tune writer Joe Ricardel advises mounting timbales directly to front of bass drum to lessen fatigue. For tricky how-to details, Jimmy suggests you write Phil Grant at Gretsch, 60 Broadway, Brooklyn, N. Y. Jimmy, long on rep as society drummer, arranger, thinks his Gretsch outfit "greatest drums I ever owned."

AFM Ruling

(Jumped from Page 1)

der a proposal that would have made the fee \$500, but it was fought down to \$100. The fee money goes to the musicians' trust fund as an advance on the royalty payments all record companies pay this fund.

Willing to Fight

The pianist told *Down Beat*: "So far nobody is willing to make an issue of this, but I am. Look at it this way. Suppose a musician goes ahead and defies the ruling. They can throw him out of the union. That means they've taken away his right to work. That seems unconstitutional to me and fascistic as well."

"It is true," he continued, "that most musicians don't know much about what happens in union business meetings, and that's their own fault—particularly jazz musicians who don't take sufficient interest. But even if they did, there isn't much anyone can do about it. But I'm going to see what happens. Somebody's got to fight this."

Down Beat's initial attempts to contact the AFM were referred to the publicity office. There a spokesman said that this was not a general rule but that each application for a recording license was treated on its individual merits. "If a musician is legitimately going into the record making business and is going to do it for all comers, he's entitled to a license. But if it's a matter of bringing out records only to plug his own band and then go out of business, there'll be no license."

No Vote

A member of the executive board of 802, however, had this to say: "This is a regulation of the AFM and the trustees made about six months ago. It was not voted on by the members. There may be an exceptional case under which a member can get a license, but in general, we decided to stop the practice because there was promiscuous

Accordion To Scholl

By CLIFF SCHOLL

National Accordion Week had its beginnings in 1952, and this year extends from Nov. 18 to 25. This is the week set aside by our government for the sole purpose of arousing the general public, making them conscious of our wonderful instrument.

It is still amazing to know that there are many people who haven't even seen an accordion close by, haven't even been pinched by one. Accordionists—professionals and amateurs—can, by their combined efforts, plant a seed in the minds of their fellows that would eventually, if not immediately, cause them to become one of us.

Ferry Boat Days Gone

We are a far cry from the ferryboat-day accordionists, what with the tremendous library of music now available to students and professionals, tailored to suit their needs. Our instrument is the only truly mobile music purveyor that can boast of its self sufficiency. It is heard in everything from Bach to boogie-woogie. It is heard from the sunny shores of Italy to Canarsie, Brooklyn. The concert stage or swank cocktail party presents no special problem.

Swedes call the accordion their national instrument, and for their socials and dances you will find not one but two accordionists swinging away, in preference to an orchestra, and that is something, for I hear tell that orchestras are fast coming into their own (no offense).

Aided War Effort

During the last war the accordion was selected to provide the

taping being done, for which people did not get paid."

Another AFM source in the national office confirmed that the ruling existed and added that it is a recent AFM policy but there's nothing in writing on it. "In any case," concluded this spokesman, "all recording licenses expire at the end of this year, and we don't know yet which will be renewed."

entire musical background for the various U.S.O. units overseas and I should know, having been with one of them in 1944 and '45 in the European sector, where we were most welcome.

Our instrument is handsome and interesting to watch, as well as listen to. To the onlooker, the sideways motion of the bellows, coupled with the deft finger movements of the performer, produces an excitingly dramatic picture.

The multi-shift accordions of today enable us to simulate fairly well the tones of some of our brethren. A flick of a switch, and one might hear the low mellow quality of the bassoon. The piccolo, violin, flute, etc., are at your fingertips. Press the master switch, and you have the combination of all the sounds, much like that of an orchestra.

Get On Band Wagon

Whether you belong to an accordion organization or not, get on the band wagon. Join the accordion club or society that you feel will do you the most good, and then don't sit on the side lines, but rather chip in, encourage others to do the same.

Too few of us do all the work, while the others bask in their reflected glory. Some day I would like to name some of those that give freely of their time without getting or expecting thanks, when they could be at home relaxing with their families.

Join An Orchestra

Become part of an accordion orchestra and play at public gatherings. If you attend school, let the music director know of your

desire to be part of the marching band or the school orchestra. Form a quartet, so that others may derive pleasure from your music. People will soon realize the value of the accordion in groups as well as alone.

Help promote National Accordion Week by presenting your students at local amateur shows. Be certain, of course, to mention our special week, wherever and whenever possible. Write to the American Accordionists Association—289 Bleeker St., N. Y. 14, N.Y., for free posters and stamps that were cleverly designed to promote our cause. Let's go!!!!

Inadvertently I failed to mention the Williamson Music Co., N.Y., in conjunction with the example taken from their Rodgers and Hammerstein accordion transcription album and used in the last issue with their kind permission.

Drop me a line: Cliff Scholl, 2 Oak St., White Plains, N.Y.

Gretsch Spotlight

Jack Adams A Hub Favorite



Jack Adams does double-duty, setting the beat in Boston's famous night spots and as proprietor of the famous Jack's Drum Shop. Jack has sparked such topflight bands as Jack Edwards, Mal Hallet, Harry Marshard. He plugs "that Great Gretsch Sound" same as 6 out of 10 winners in national drummer popularity polls who also play Gretsch.

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Ralph Gleason, *Down Beat* writer, reports initial success of Ferguson group in San Francisco Bay Area due to the fine arrangements of Westlake students Willie Maiden (grad) and Jay Hill (in school now) as well as the jazz of Bill Perkins (grad).
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DB

Strictly Ad Lib

(Jumped from Page 3)

the Italian Village and was followed by the Marx Bros. . . . Gerald Wilson with Teddy Edwards on tenor, now has the band at the Champagne Supper Club . . . Latest release of Circle Record Co. (Fantasy) is an LP on how to relax.

—ralph j. gleason

BOSTON: Jazz Festival set for Symphony Hall Nov. 9. Stan Kenton crew, June Christy, Dizzy Gillespie, Stan Getz, and Erroll Garner will headline . . . Charlie Mariano quintet with Herb Pomeroy lining up gigs on strength of their Imperial Jazz L.P. Pomeroy took the wraps off his big band for a benefit and stopped the show at Revere's Rollaway . . . Jimmy Moody making a November entrance at the Hi-Hat . . . Sabby Lewis held over indefinitely at Showtime . . . Glass Hat Club has strong attraction in Miss Jo Thompson who was imported from a summer stay in Salisbury Beach niter . . . Latin Quarter will offer the new Nelson Eddy with controversial Dick Haymes slated for a November week.

Charles Muench comes home to Boston for his third season with the symphony. Subscription concerts almost a sellout with Friday afternoon sessions filling Symphony Hall . . . New record label being readied with plans still in the oven. Use of Arthur Fiedler with "Pops" and Sympheny men as studio musicians is tentative with thorough

Gretsch Spotlight

Johnny Terry Tells "Inside Story" Of Drums



John Terry

Johnny Terry of Jack & Johnny's Drum Shop in Kansas City (Mo., that is!) and star-drummer with name-bands like Glen Gray, services and teaches drums; really knows what makes a drum sound great. Johnny stresses the importance of good construction in the equipment he recommends to pupils. Recommends Gretsch, says "greatest drums I ever owned."

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scouting for Boston and New England talent.

Claude Noel is making the Maine scene at Lewiston with Max Wayne on bass. The Noel piano is set for a Coral recording date . . . Wild Bill Foster is handling Sunday Jam Sessions in Saco, Maine with Freddie O'Connell's drums and Jimmy Marshall's tenor. Boston horn man Joe Perry was opening Sabbath guest . . . Bob Bachelder, Ted Herbert, and Freddie Saterial are alternating with their bands for weekend dancing at Portland's Stevens Avenue Armory.

—bob martin

CLEVELAND: Hamish Menzies checks into the Hollenden's Vogue Room Nov. 19 . . . Sales of the Glenn Miller album here are really high. Bill Randle, WERE jock, had a special program, with orders for the album taken from the studio. The calls completely tied up the switchboard during the entire program, which lasted four hours . . . The Tia Juana, back in business again, had Dinah Washington for a mighty successful two-week stand. Future bookings are not settled yet . . . The Loop Lounge opens Big Jay McNeely Nov. 26 . . . Helen Traubel has been astutely signed by the Statler chain. She opens here the day after Thanksgiving in the Terrace Room.

—m. k. mangan

CINCINNATI: Castle Farm has a pace-changer slated for Nov. 7 with a Wayne King concert; The Vagabonds follow Nov. 14 . . . The Orioles continue to make with the vocals at the Club Ebony . . . Lancers Quartet filled Cincy prom dates during appearances at the Red Room, in Dayton, O. . . Cincy favorite Jimmy James opened at the Topper Club Oct. 31.

—st shulman

MONTREAL: Biggest news locally concerns the Latin Quarter. Started a new season with Johnny Hodges, followed up with Earl Hines, Cootie Williams, and Bull Moose Jackson, and plans to bring in Dave Brubeck, Stan Getz, Buddy DeFranco, Terry Gibbs, Earl Bostie, and Art Tatum before the year is out, all for one-week stays . . . Ray Lafond fronting a big band for weekend dance sessions at the spacious Show Mart . . . Stan Bankley has replaced Bob Hopkins at

Jerry Wald Offers Medley To Soothe Band Biz Aches

By Jerry Wald

Everybody's been yelling about the state of the band business, but so few people have been doing anything about it. First of all, we've got to realize that the band business is changing from the set pattern we were all familiar with, and there's no point in being bitter about it. The thing to do is adjust to the change.

Today there isn't one band, no matter how big, that is hot enough to do forty consecutive one-nighters without having to fill in with an army camp or private parties. That applies to Anthony, Flanagan, all of them.

Promotion Differs

The old promoters are disappearing, as is the old way of promoting dances and bands. In New York, for example, there are now only two or three places a large band can play.

And then they complain that the

Legion hall on Fridays. Vocals are by Teri Evans . . . Reminiscing In Tempo, network disc show, terminated in September after 1½ years on the air.

Harry James' latest short for Will Cowan drew equal billing at the Capitol theater here, with the full-length Desert Rats flicker . . . Jazz Workshop presented a concert at the Chez Paree in October. Session included such local stars as Hal Gaylor and Steve Garrick. Al Martino is in the evening show there . . . When he's not at the Chez Paree, Paul Hely presents Saturday afternoon informal jam sessions at the nearby Cavendish, in the company of string bassist Neil Michael and drummer Kenny Edmonds . . . Johnny Hodges featured on Trans-Canada Bandstand during his stay in Montreal. Show, heard from coast to coast, included 18 discs from every Hodges phase through 23 years.

—henry j. whiston



Jerry Wald

college kids and the teenagers don't dance anymore. Well, I've heard some one-niters, and usually the tempos are either too fast or too slow for anybody to dance to. The name bands either play their records or flagwavers. No wonder the kids don't dance.

DJ's Are Remiss

And, as you know, they heard very little band music on the air. The record companies don't promote it, nor do the disc jockeys, unless there's a campaign on for a band like Sauter-Finegan's—and that's not dance music.

But yet there's still a real demand for dance music. Shep Fields' album of just plain dance music is a big-seller now on MGM. And look at the bands that have been working 52 weeks a year all through this change in the band business. I mean the territory bands—the ones that never record,

that never leave home, but do play music people can dance to.

Bounce Still Sells

Why do you think the businessman's bounce, as unmusical as it can be, has been so successful? Even when it's played from stocks by out-of-tune musicians? Because people can dance to it.

Now here's what we've been working on. The one-niter field is rough and is getting rougher all the time. But no one has even scratched the surface of the dance band potential in hotels. Hotels all over the country. That's what we want to do. Play more and more dates in hotels and theaters.

During the war years, when bands were in demand, a lot of bands—and I've been guilty, too—used to go into a hotel with six or seven brass and blast away. You can't do that now and expect to get work. But here's what you can do.

Plays Medleys

We have in the book now several medleys of standards, show tunes, and some pops. These medleys are planned to allow uninterrupted dancing for 25 minutes. There's no reaching into the book and none of those long waits between numbers. There aren't even any piano modulations. The medleys are so arranged that each blends almost imperceptibly into the other.

And it's musical. We're modern harmonically—Al Cohn wrote half the book—and we sing. But we're also subtle, and these medleys can be danced to, listened to, or talked over. The music can offend no one in even the most conservative hotel.

And the medley idea, judging from what I've seen so far, goes over with every type of audience. People really enjoy being able to dance for 25 minutes without interruptions.

Big And Varied

Furthermore, our book is big and varied. We can make any date. In addition to the medleys for hotels and dances, we have some wild numbers when they're wanted and even some Latin-American arrangements.

The thing is, people have been looking so hard for new ideas to bring back the band business that they've gone to extremes. But this is an idea that's so simple, it's both old and new.

After all the years I've been in the band business, I feel like I'm starting all over again. I've just signed with MCA, and I think we're finally on our way!

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- Bair, Buddy (Sheppard Air Force Base) Wichita, Falls, Tex., Out 11/8; (On Tour) GAC
- Barron, Blue (On Tour—California) MCA
- Borr, Mischa (Waldorf-Astoria) NYC, h
- Bothie, Russ (Paradise) Chicago, h
- Brandwynne, Nat (Waldorf-Astoria) NYC, h
- Brown, Les (On Tour) ABC
- C**
- Cabot, Chuck (On Tour—Texas) GAC
- Carlyle, Russ (Trinon) Chicago, h
- Cayley, Joy (Air Force Base) Montgomery, Ala.
- Clifford, Bill (Riverside) Reno, Nev., h
- Cugat, Xavier (On Tour—South Pacific territory) MCA
- D**
- Dale, Bobby (Melody Mill) Chicago, 11/11-22, b
- DeVot, Frank (Lido) Long Beach, Calif., b (Saturdays only)
- Donahue, Al (On Tour) MCA
- Durso, Michael (Copacabana) NYC, nc
- F**
- Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., Out 1/15/54, h
- Fields, Shep (On Tour—Texas) MCA
- Fifer, Jerry (Madura Danceland) Whiting, Ind., 11/7-29, b
- Fitzpatrick, Eddie (Mapes) Reno, Nev., h
- Flanagan, Ralph (On Tour) GAC
- Foster, Chuck (Roosevelt) New Orleans, Out 11/18, h
- G**
- Garber, Jan (On Tour) GAC
- Gillespie, Dizzy (Birdland) NYC, 11/5-11, nc; (Hi Hat) Boston, 11/23-29, nc
- Glasser, Don (On Tour) MCA
- H**
- Hampton, Lionel (On Tour—Europe) ABC
- Harris, Ken (Mayflower) Washington, D. C., h
- Harrison, Cass (Tequendama) Bogota, Colombia, Out 11/15, h
- Hawkins, Erskine (Savoy) NYC, In 11/19, b
- Herman, Woody (On Tour) GAC
- Hider, Johnny (On Tour)
- Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, h
- Hill, Tiny (On Tour) ABC
- Hunt, Fee Wee (Mendowbrook) Cedar Grove, N. J., 11/18-29, rh
- J**
- Jaquet, Illinois (Concert Tour) MG

- K**
- Kaye, Sammy (On Tour—Texas) MCA
- Kenton, Stan (Concert Tour) GAC
- King, Henry (Palmer House) Chicago, h
- Kinman, Louie (On Tour)
- Kisley, Steve (Statler) Detroit, Mich., h
- L**
- Lande, Jules (Ambassador) NYC, h
- LaSalle, Dick (Palmer House) Chicago, In 11/19, h
- Lewis, Ted (Baker) Dallas, Tex., 11/30-12/13, h
- Lombardo, Guy (Roosevelt) NYC, h
- Long, Johnny, Wilmington, Dela., 11/4-6
- M**
- McGrane, Don (Radison) Minneapolis, Minn., h
- McIntyre, Hal (Peabody) Memphis, 11/2-15, h; (On Tour) GAC
- McKinley, Ray (Peabody) Memphis, 11/16-29, h
- McNeely, Big Jay (Celebrity) Providence, R. I., 11/16-22, nc; (Latin Quarter) Montreal, 11/23-29, nc
- Martier, Ralph (Concert Tour) GAC
- Masters, Frankie (Conrad Hilton) Chicago, h
- Morgan, Russ (Statler) NYC, Out 12/3, h
- Morrow, Buddy (On Tour) GAC
- N**
- Neighbors, Paul (Aragon) Chicago, Out 11/22, h
- P**
- Palmer, Jimmy (On Tour) ABC
- Pastor, Tony (Frolics) Columbus, O., 11/20-26, nc
- Perrault, Clair (Town Club) Corpus Christi, Tex., nc
- Phillips, Teddy (Musie Hall) Houston, Tex., 11/17-22, nc
- R**
- Reed, Tommy (Chase) St. Louis, Mo., Out 11/10, h
- Rodney, Don (Arcadia) NYC, h
- Rudy, Ernie (New Yorker) NYC, h
- S**
- Smith, Jesse (King Philip) Wrentham, Mass., b
- Stratner, Ted (Plaza) NYC, h
- Strong, Benny (Palladium) Hollywood, 11/17-23, b
- T**
- Thornhill, Claude (On Tour) GAC
- W**
- Waples, Buddy (Club Manhattan) Lansing, Mich., nc
- Watkins, Sammy (Statler) Cleveland, h
- Weems, Ted (Statler) Los Angeles, Out 12/16, h
- Welk, Lawrence (Aragon) Ocean Park, Calif., Out 2/18/54, b

- D**
- Dale Duo (Lighthouse) NYC, nc
- Davis Trio, Bill (Down Beat) San Francisco, 11/5-18, nc; (Peps) Philadelphia, 11/23-12/5, nc
- Dee Trio, Johnny (Blue Room) Elizabeth, N. J., Out 11/15, nc
- Domino, Fats (Showboat) Philadelphia, 11/2-14, nc; (Sportsman) Ambridge, Pa., 11/16-21
- Dominoes (On Tour) ABC
- E**
- Engro, Johnny (Elmo) Billings, Mont., nc
- F**
- Fields, Herbie (Surf Musical Lounge) Baltimore, Md., Out 11/18, nc
- Five Keys (Trocaveria) Columbus, O., 11/3-8, nc
- Fulson, Lowell (Chesterfield Bar) St. Louis, Mo., 11/27-12/5, cl
- G**
- Garner, Errol (Storyville) Boston, 11/22-29, nc
- Gaylords (Spa Athletic Club) Erie, Pa., 11/9-15; (Sciola's) Philadelphia, 11/16-21, nc
- Getz, Stan (Sardi's) Hollywood, 11/5-12/3, nc
- Greco, Buddy (Theatrical Grill) Cleveland, O., Out 11/14, nc
- Green, Benny (Blue Note) Philadelphia, 11/23-28, nc
- H**
- Harlan Duo, Lee (Elkhart) Elkhart, Ind., Out 5/1/54, h
- Hodges, Johnny (Orchid Room) Kansas City, Mo., 11/20-26, nc
- Hope, Lynn (Gleason's) Cleveland, 11/2-8, nc
- J**
- Jackson, Bullmoose (Tia Juana) Cleveland, Jordan, Louis (Birdland) NYC, 11/5-15, nc; (Seville) Montreal, 11/19-25, t
- L**
- Lee, Vicki (Iroquois Gardens) Louisville, Ky.
- M**
- McPartland, Jimmy (Nick's) NYC, nc
- McPartland, Marian (Hickory House) NYC, nc
- Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 1/1/54, cc
- Milburn, Amos (Farmdell) Dayton, O., 11/5-9, nc; (Trocaveria) Columbus, O., 11/10-15, nc
- Monte, Mark (Plaza) NYC, h
- Musical Maniacs (Gus Stevens) Biloxi, Miss., Out 1/2/54, r
- N**
- Nocturnes (Spa Athletic Club) Erie, Pa., Out 11/8, nc
- O**
- Orioles (Orchid Room) Kansas City, Out 11/8, nc
- P**
- Parker, Charlie (Beehive) Chicago, 11/20-12/10, nc
- Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
- Pavone, Tommy (Rock Garden) Wilimantic, Conn., r
- Peterson Trio, Oscar (Black Hawk) San Francisco, 11/20-12/8, nc
- R**
- Rico Serranadera, George (Dagout Lounge) Duluth, Minn., cl
- Rivera, Ray (Ciro's) Kew Gardens, L. I., N. Y.
- Rocco Trio, Buddy (Powers) Rochester, N. H., h
- Roth Trio, Don (Kansas City Club) Kansas City, Mo., Out 1/2/54, pc
- S**
- Shaw's Gramercy Five, Artie (Embers) NYC, nc

- S**
- Shearing, George (Blue Note) Chicago, 11/11-22, nc (Rendezvous) Philadelphia, 11/25-12/5, nc
- Simes Trio, Bob (Wisconsin) Milwaukee, Wis., h
- Simmons, Del (London Chophouse) Detroit, Mich.
- Spanier, Muggay (Rouge Lounge) River Rouge, Mich., Out 11/8, cl
- Sparks, Dick (Annex Bar) Sandusky, O., cl
- Stanton, Bill (Ricardo's) Redding, Calif., nc
- Stitt, Sonny (Musical Lounge) Pittsburgh, Out 11/7, nc; (Tia Juana) Baltimore, 11/17-29, nc; (Emerson's) Philadelphia, 11/30-12/5, nc
- T**
- Teagarden, Jack (Colonial) Toronto, 11/9-21, nc
- Tipton Trio, Billy (Monkey Room) Sillman Hotel, Spokane, Wash., cl
- Trahan, Lil & Pres (Club 72) Valparaiso, Fla., nc
- Trenier Twins (Cafe Society) NYC, 11/2-22, nc; (El Rancho) Chester, Pa., 11/23-28
- W**
- Wagner Trio, Les (Bel-Air) Brooklyn, N. Y., nc
- Walker, T-Bone (Toast of Town) Chicago, 11/25-12/8, nc
- Wood Trio, Mary (Monte Cristo) Palm Beach, Fla., Out 1/18/54, h
- Y**
- Young, Cecil (Campbell's) London, Ont., Out 11/7, nc
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A

Alger, Will & Salt City Five (El Rancho) Chester, Pa., 11/11-15, nc

B

Buckner Trio, Milt (Orchid Room) Indianapolis, Ind., 11/9-21, nc

C

Condon, Eddie (Condon's) NYC, nc

Combos

R

Rico Serranadera, George (Dagout Lounge) Duluth, Minn., cl

Rivera, Ray (Ciro's) Kew Gardens, L. I., N. Y.

Rocco Trio, Buddy (Powers) Rochester, N. H., h

Roth Trio, Don (Kansas City Club) Kansas City, Mo., Out 1/2/54, pc

S

Shaw's Gramercy Five, Artie (Embers) NYC, nc

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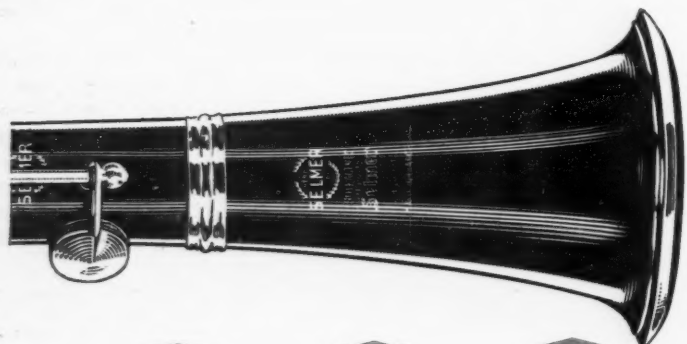
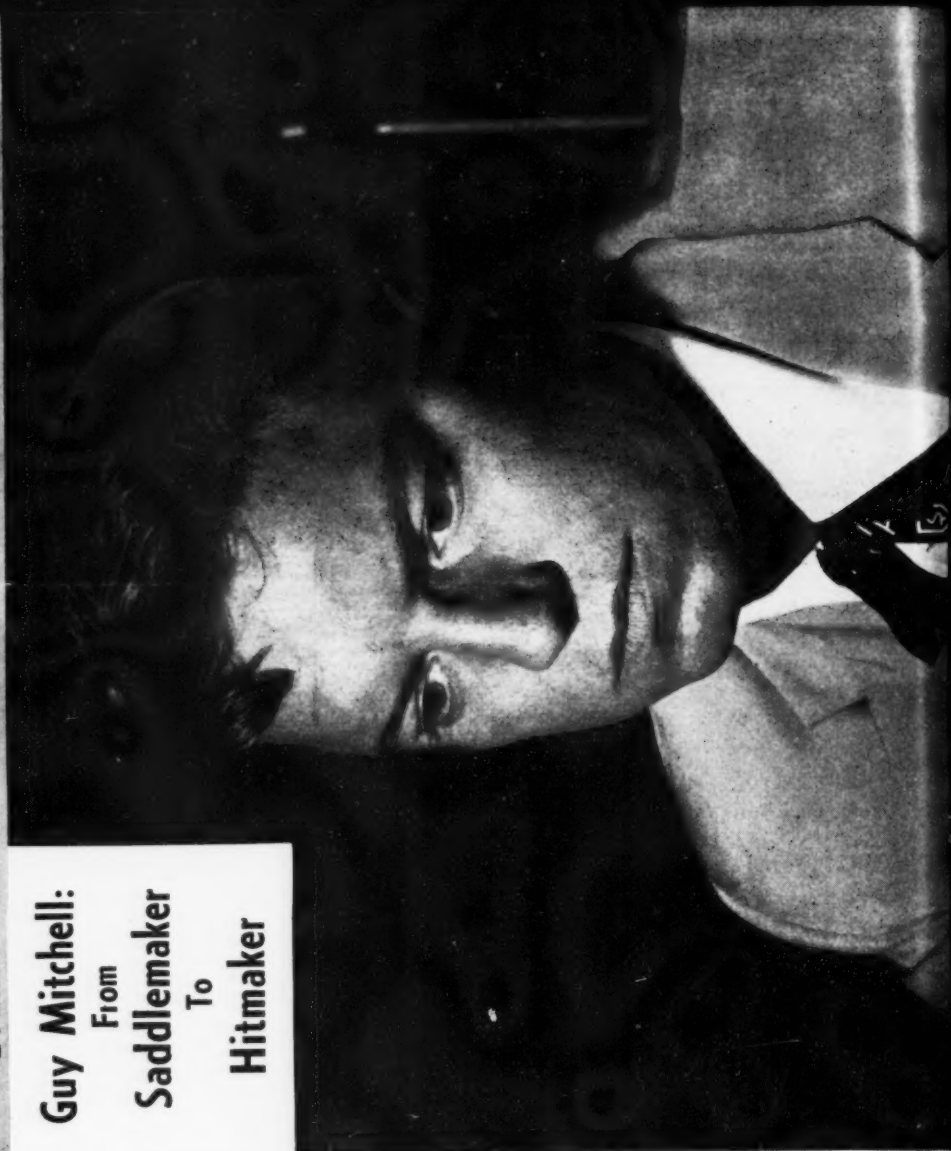
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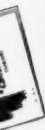


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